# PICTOR Saturday 22-29 December 2012 Two-week on-sale period Control of Saturday 22-29 December 2012 CHRISTIMAS SPECIAL 2012

#### **CAMERAS OF THE FUTURE**

AP's predictions for next year's technology and innovation

#### HOW TO BE A PRIZE-WINNING AMATEUR

The £5,000 winner of Amateur Photographer of the Year

#### WINTER = ABSTRACT

Turn frosty details into stunning photographs

#### **THE HOT NEWS OF 2012**

AP's round-up of the most exciting news events of the year

#### **CREATIVE AND FUN**

Photo projects to inspire and energise your photography







# Contents

**Amateur Photographer** For everyone who loves photography

**SOME** of us took our first photographic steps as a result of being trusted with the family camera before we were old enough to own one of our own. Others started taking pictures purely for the fascination of the cameras themselves, or the mystical processes that turn that faint clicking noise into a life-like picture drying on the darkroom wall. A desire to capture special moments for posterity is what gets parents hooked, while the hope that the world can be changed inspired those who spent their childhood Sundays lying on the floor glued to the worldopening documentary photos in newspaper colour supplements. Some of us love mechanics, some science, some art and others magic. Sometimes a

fondness of one of those elements can lead to an unexpected passion for another, and other times our attention, over the years, undulates in waves of obsession between them all.

I hope that AP has something for everyone, and perhaps the inspiration to turn narrow interests into wider pursuits. It is the breadth of the photographic subject that makes it so enduring and compelling. and I recommend you try it from every angle. Here's wishing you a wonderful and inspired Christmas.

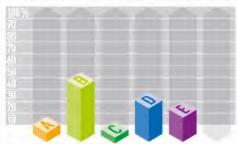


Damien Demolder Editor

#### THE AP READERS' POLL

IN AP 1 DECEMBER WE ASKED ...

Can you see the attraction of using a £15 Olympus Trip 35?



#### YOU ANSWERED ...

A Yes, I'd like one as my main camera	7%
B Yes, but only for fun	43%
C I'd buy one, but not to use	2%
DI can see the attraction, but it's not for me	28%
E No, it's a waste of time	20%

THIS WEEK WE ASK ... What is it about photography that gets you going at the moment?

VOTE ONLINE www.amateurphotographer.co.uk

#### **NEWS, VIEWS & REVIEWS 5 NEWS REVIEW OF THE YEAR**

Chris Cheesman looks back at an action-packed 2012. including the technical trends, the trials and tribulations, the year in numbers, award winners and what we might expect to see in 2013

#### 12 REVIEW

The latest books, exhibitions and websites

#### 71 WIN ONE OF 3 NIKON 1 J2S

To enter our competition, upload images of your interpretation of the festive season and you could win one of three Nikon 1 J2 cameras



#### 81 AP CROSSWORD AND QUIZ

Had your fill of mince pies? Here's just the sort of challenge you'll appreciate - one you can do sitting down

#### 114 THE FINAL FRAME

Now is the time to extend the idea of 'goodwill to men' to camera-club members around the world, says Roger Hicks

#### **TECHNIQUE** 16 PHOTO INSIGHT

Cathal McNaughton tells the story behind an image of a man who has lived in a house without electricity for 29 years

#### 64 CHRISTMAS PROJECTS

If all the festivities prove too much, we have five photographic projects that you can try out this Christmas, including painting with light, one-colour collage and multiple exposure

#### TESTS & TECHNICAL

#### 59 LOOKING BACK AT KODAK

AP's technical team looks at how the iconic brand Kodak has evolved over its lifetime to meet the needs of photographers

#### 68 ASK AP

Our experts answer your questions

#### 73 FUTURE PROOF

What does 2013 hold for the photographic industry? Richard Sibley looks at 2012's innovations and what 2013 may bring

#### YOUR WORDS & PICTURES

#### 14 LETTERS

AP readers speak out on the week's issues

#### 15 BACKCHAT

AP reader Melvyn Dover reminds us all not to forget to use our cameras to record our memories of Christmas

#### 28 APOY 2012 – THE FINAL ROUND

Find out who won the Samsung and Jessops prizes in round 10 and who is Amateur Photographer of the Year 2012

#### 35 PERSISTENCE PAYS OFF

After finishing second and fifth in the past two APOY competitions, Dan Deakin convincingly emerges as the winner of APOY 2012. He talks to Jon Stapley

#### 41 FORUM WINNERS

The winning images from AP's monthly forum competition

#### **FEATURES** 20 TRUTH BE TOLD

Andrew Testa has photographed in some of the most dangerous parts of the world documenting human strife. struggle and conflict. He talks to Gemma Padley

#### 47 AP'S EXPERT GUIDE TO... WINTER **ABSTRACTS**

Doug Chinnery shows how, with just a few items and a bit of imagination, anyone can make the most of the cold months by creating stunning seasonal abstracts



#### **52 THE STUFF OF DREAMS**

Tim Walker is one of today's most exciting and influential fashion photographers. Oliver Atwell takes a stroll through his latest exhibition

#### 54 ICONS OF PHOTOGRAPHY

It is scratched, battered and faded in places, but Louis Daguerre's 'Boulevard du Temple' picture of 1838 contains the first known image of a person, writes David Clark

#### 77 WHY COLLECTORS COLLECT

Photographers collect camera kit for many reasons, Ivor Matanle looks at some of the most popular collecting groups

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2516 Email mark\_rankine@ipcmedia.com AP Subscriptions Telephone: 0844 848 0848 Email ipcsubs@quadrantsubs.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

#### WIN A PENTAX K-5 II 18-55WR KIT WORTH £829



ENTER OUR FREE FACEBOOK CONTEST TO WIN A K5 II 18-55 WR KIT WORTH £829 - NO PURCHASE NECESSARY. ENTER BEFORE 15TH JANUARY 2013 - SEE OUR HOMEPAGE FOR FULL DETAILS!

#### **PENTAX**

As the flagship model of the K series, the K-5 II boasts many advanced functions and user-friendly features, including a newly developed AF sensor assuring a broader AF working EV range.

- New SAFOX X AF module
- \* 16.3 Megapixel stabilized CMOS sensor \* CMOS-shift Shake Reduction
- Weatherproof body
- Sensitivity range: ISO 80 to 51 200

- Live View on a 3" LCD monitor
- Video recording in Full HD format

K5-II Body Only

Our Price £829.00 K5-II 18-55 WR Lens Kit

K5-II 18-55 + 50-200 Twin Kit

K5-II 18-135 Lens Kit

K5-IIs SLR Camera Body

or pay £31.62 per month

or pay £34.54 per month or pay £40.79 per month

or pay £44.95 per month

or pay £38.70 per month



easily spread the cost of your purchase

### PENTAX



Weather resistant body • 16 MP CMOS sensor In body Shake Reduction system • Full HD Video Sensitivity up to ISO 25600 ● 6 frames/sec Optical finder with nearly 100% field of view Sporty, functional design

**FREE** Pentax Bag **FREE** Luxury Pentax Neck Strap





#### CLAIM £50 CASHBACK OFF OUR PRICE - ENDS 15TH JAN 2013

Pentax K30 Body Only

or pay £21.52 per month

Pentax K30 18-55mm WR Kit Our Price £449.00 or £22.45 per month

K30 18-55 + 50-200 WR Twin Kit

or £24.12 p/m

K30 18-135mm WR Kit Our Price £679.00 or £28.29 p/m



28 Parsonage Street Dursley Gloucestershire **GL11 4AA** 

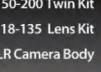
tel: 01453 548 128

OPENING HOURS MON- SAT 10AM - 5:30PM



7 fps high-speed continuous shooting







# Newskeview

2012 was a year full of action. AP news editor Chris Cheesman looks back



Fujifilm's Astalift antiageing face cream, deploying technology designed to make films last longer, goes on sale in Europe. An Olympus M Zuiko



Digital ED 12-50mm f/3.5-6.3 EZ lens emerges as the firm insists launches would not be affected by accounting irregularities

#### February

Pentax unveils the DA-40mm f/2.8 XS lens for the K-01 CSC (pictured), Ricoh hopes that its 24-85mm lens module would serve as a 'killer' unit to expand its GXR system sales





High-end compacts

Smartphone cameras

Choice of CSC lenses

Jessops 'centres of excellence'



Canon CSC commitment

#### March

AP speaks to Olympus whistleblower Michael Woodford (left) on the day three top officials were arrested in Japan, Sony unveils a whopper zoom for DSLRs in the shape of the 500mm f/4G, priced £11,000



Angry Nikon fans hit out after the firm admits it released the wrong prices for its D800 and D4 in prelaunch publicity. The firm blames an 'internal systems error'. Leica is set to offer a cappuccino with your camera as it advertises for an on-site 'barista' at its showroom in London's Mayfair

Leica dashes hopes of an affordable CSC, contrary to its suggestion the previous year. Four months later, it reveals the

full-frame, 18-millionpixel M-E, marketed as an entry-level rangefinder, priced £3,900 (right). Nikon releases AF-S Nikkor 28mm f/1.8G FX lens



High-end Hoya filters become the latest target for counterfeiters. Nikon reveals an 18-300mm f/3.5-5.6G ED VR DX-format lens and a 24-85mm f/3.5-4.5G zoom for full-frame DSLRs



#### WHAT'S UP **NWOD S'TAHW**

Fujichrome Velvia film



Kodak

Jacobs store chain

**Golden Wonder security** 

Low-end compacts



Boots in-store processing

Jessops CEO Trevor Moore leaves the company to head up HMV. In a bizarre turn of events, Canon admits that the rubber on the grip of some of its new EOS 650D DSLRs could cause an allergic reaction on skin



#### September

AP becomes available on the Apple iPad - and is made free to printedition subscribers. Epson launches the 'smallest-ever single-function A4 printer', the Expression Home XP-30



#### November

The National Media Museum, which houses an historic photo archive, announces plans to cut costs after visitors fell 50% in

a decade. Nikon unveils the D5200, a 24.1-million-pixel DSLR equipped with a metering sensor, AF and scene recognition system borrowed from the D7000



#### August

The new head of Jessops, Martyn Everett, dismisses talk that the chain had struck a financial deal with Canon as 'rubbish'. Tamron warns the public about inferiorquality grey imports

Hasselblad tells AP how it kept its Lunar CSC (pictured) top secret by covering the windows of its



#### December

The photo world bids farewell to portrait legend Cornel Lucas (pictured), who dies aged 92. Good news just before Christmas - photographers can now use the small-claims process to sue for copyright infringement





### DSLRs GO TO WAR AS C

In a year that combined photokina and London 2012, it seemed apt that camera makers were falling over themselves to release

#### THE FULL-FRAME

battleground witnessed a raft of new entrants in 2012, as lower-down the sensor-size chain compact system cameras fought to be crowned the new king of the interchangeable-lens camera.

Early in the year, Nikon signalled its intention to beat Canon in the race to launch a new professional DSLR for sports photographers in time for the Olympics, by unveiling the 16.2-millionpixel D4 to replace the D3S.

Canon, meanwhile, was hoping to pip Nikon to the post with the debut of its EOS-1D X. First announced in 2011, Canon claimed it would deliver the same resolution as the 21-million-pixel EOS-1Ds Mark III, despite having three million fewer pixels

Also entering the full-frame battleground in February was the Nikon D800, a 36.3-million-pixel model, which appeared as the firm was keen to stress that camera

#### **FULL-FRAME IN THE FRONTLINE**

	Name	sensor size	top frame rate	ISO limit
NEW	Sony Alpha 99	24.3MP	6fps	25,600
NEW	Nikon D4	16.2MP	11fps	204,800
Dien	Nikon D3X	24.5MP	5fps	6400
	Nikon D3S	12.1MP	9fps	102,400
NEW	Nikon D800 and D800E	36.3MP	4fps	25,600
-	Nikon D700	12.1MP	5fps	25,600
NEW	Nikon D600	24.3MP	5.5fps	25,600
NEW	Canon EOS 6D	20.2MP	4.5fps	102,400
	Canon EOS 5D Mark II	21.1MP	3.9fps	25,600
NEW	Canon EOS 5D Mark III	22.3MP	6fps	102,400
NEW	Canon EOS-1D X*	18.1MP	14fps	204,800
-				* Announced in 2011

production was back on track after the natural disasters in Asia the previous year.

The pre-photokina kit frenzy saw Sony reveal the new 24.3-million-

pixel Alpha 99, which became the first full-frame camera with a translucent mirror, replacing the four-year-old Alpha 900 DSLR. Around the same time, Nikon billed its 24.3-million-pixel, full-frame D600 as a game-changer. Aimed at high-end photo enthusiasts, it would come with a sub-£2,000 price tag in a bid to attract a wider market.

Canon then hit back with the EOS 6D, a 20.2-million-pixel model with built-in Wi-Fi and GPS, also set to go head-to-head with Sony's Alpha 99.

But it was a surge in CSC lenses during 2012 that showed any detractors that the smaller format was not only here to stay but also threatened a market traditionally held by the mirror-toting DSLR.

CSC makers wasted no time in firing the first shots as we entered 2012. Olympus, seemingly unfazed by its financial scandal, planted a 1.44-million-dot EVF inside its new micro four thirds model, the 16.1-million-pixel OM-D E-M5.

And Fujifilm officially unveiled its first CSC, the retro-styled X-Pro1, while conceding that a new DSLR was now unlikely.



### **APNews**

### SCs BOOM

the 'first', 'smallest' or 'lightest' full-frame cameral

WITH seven new fullframe DSLRs this year. 35mm-sized sensors are no longer the preserve of the professional. The Canon EOS 6D and



Nikon D600 are perhaps the most relevant to enthusiasts. With a 20.2-million-pixel, full-frame sensor and a body-only street price of £1,800, the EOS 6D should be a hit. However, the D600 has a higher resolution of 24.3 million pixels, and at around £1.500 is cheaper than its Canon rival

It has been all change at the top end of the full-frame DSLR market, too, where the emphasis has been on improving low-light sensitivity, for both sensors and AF, with both Nikon's D4 and the Canon EOS-1D X offering very good low-light shooting capabilities.

Canon's EOS 5D Mark III impressed with its new AF system. faster shooting rate and excellent video capabilities, but its 21.3-million-pixel resolution underwhelmed in light of Nikon's D800 which, with its class-leading 36.3-million-pixel resolution, is the camera that many enthusiast photographers aspire to own.

Let's not forget, too, that Sony recently launched its first fullframe, £2,300 SLT, the Alpha 99. This is the first full-frame digital camera to use a translucent mirror and electronic viewfinder, and it also uses dual phase-detection AF. This combines a traditional AF sensor with on-sensor phase detection, which is innovative technology that we may soon see in other DSLRs.

It is going be interesting to see how these cameras fare in 2013.

### It was full-frame steam ahead fin 2012 as Nikon unveiled the 36.3MP D800 and Sony its 24.3MP Alpha 99, both featuring a top equivalent ISO sensitivity of 25,600

### SURGE OF THE CSC

CANON entered the CSC arena with the APS-C-sensor-equipped, 18-million-pixel EOS M (pictured), after years of speculation.

Pentax's mirrorless K-mount camera, the APS-C-sized K-O1, also surfaced - the striking looks of the 16.28-million-pixel model taking many observers by surprise.

Meanwhile, the 12.1-million-pixel Panasonic Lumix DMC-GF5 micro four thirds model joined the race to conquer DSLRs, boasting an AF speed of 0.09secs and replacing the Lumix DMC-GF3.

Samsung brought mobile internet connection to its NX range in the shape of the Wi-Fi-enabled NX20, NX210 and NX1000.

Sony's NEX-F3, a 16.1-millionpixel, APS-C-sized CSC was born in June, and Panasonic claimed that its new 16-million-pixel sensorequipped Lumix DMC-G5 set a new benchmark for CSCs. It was blessed with 'more DSLR-like' handling.

Nikon revamped its J1 to launch the 10.1MP Nikon 1 J2, the firm emphasising 'artistic potential'.



Sony debuted the 16.1-millionpixel NEX-5R, an APS-C-format model with a tilting touchscreen, and the 16.1-million-pixel NEX-6.

And a flurry of pre-photokina unveilings included the 16-millionpixel Panasonic Lumix DMC-GH3, kitted out with a 1.74-million-dot OLED EVF and a top ISO of 25,600.

Hasselblad raised multiple eyebrows when it announced plans to enter the CSC market in a tie-up with Sony. The Lunar would borrow electronics from the Sony NEX-7.

At the same time, Olympus showed its new 16.1-million-pixel Pen E-PL5 and E-PM2, borrowing its TruePic VI processor from the OM-D E-M5.

### THE YEAR IN THE RISE OF HIGH-END COMPACTS

Raised for charity by sale of a semi-naked photo of Kate Moss

Selling price of monster Fisheye-Nikkor 6mm f/2.8 lens

Cash raised from auction of a Leica O-series model

Bonuses to be paid to executives at cash-strapped Kodak

Paid by Olympus to former CEO Michael Woodford in an out-of-court settlement

Net loss at Olympus group for year to 31 March

CANON put an end to online rumours by announcing a new G-series compact flagship, the 14.3-million-pixel PowerShot G1X, at the Consumer Electronics Show in Las Vegas in January

In the meantime, Sony's Cybershot DSC-RX100, with an f/1.8 Zeiss Vario-Sonnar T\* lens, was primed for a summertime debut.

Samsung announced the EX2F, a 12.4-million-pixel compact sporting a 24-80mm f/1.4 Schneider-Kreuznach lens and built-in Wi-Fi.

And Nikon revealed a new 'expert'level compact in the shape of the Coolpix P7700, a 12.2-million-pixel model with a burst rate of 8fps

November would see the second CSC from Fuji. Like its X-Pro1 sibling, the X-E1 adopted a retro look but was smaller and included a flash.

In a glare of publicity, the world's first full-frame digital compact camera was unveiled - the Sony Cyber-shot DSC-RX1 - featuring a 24.3-million-pixel sensor and a 35mm f/2 Carl Zeiss T\* Sonnar lens.

In the autumn, the 12.1-millionpixel PowerShot G15 - sporting a 28-140mm f/1.8 lens - became the new compact flagship from Canon.



#### ALS AND TRIBULATIONS

THE ACCOUNTING scandal at Olympus forced the entire company board of directors to guit after Japan's fraud squad raided the firm's Tokyo HQ and investigations continued into a £1.1 billion accounting cover-up.

Speculation that the notorious Japanese criminal underworld were involved remained unproven. Three officials - including former president Tsuvoshi Kikukawa - later admitted fraud, but not before CEO-turnedwhistleblower Michael Woodford abandoned his bid to return to the company after failing to win support from key Japanese investors.

In the autumn, Sony confirmed a £400m investment in Olympus's medical and camera divisions - taking around 11% of its share capital

Meanwhile, over at Kodak, a bankruptcy protection filing in the United States appeared to spell the beginning of the end for the historic maker of the Brownie camera, though European bosses at the 124-year-old brand insisted they would not be hit.

Industry experts were quick to see the irony: Kodak missing out on the digital bandwagon, despite launching the first commercially available DSLR, the DCS 100. in 1991 and pioneering digital technology since the 1970s.

The significance of the news would intensify in February when Kodak announced it was pulling out of camera production altogether.

### THE YEAR IN NUMBERS PHOTO RIG

Fall in Kodak's revenue in the first three months of 2012

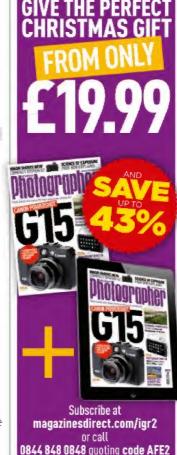
Increase in Olympus CSC sales for three months to 30 June

Knocked off 'entry-point' Hasselblad H4D-31 kit

Price of Leica M9-P Edition Hermès-Série Limitée

Cost of makeover for London's Photographers' Gallery

In-store film-processing labs expected to close at Boots



The shocking experience of award

**COPYRIGHT** wrangles, corporate scandals and competition controversy added extra spice to AP's cauldron of news in 2012

Then, just as we thought it was safe to go out, calamitous breaches of photographers' rights entered the mix once again.

Meanwhile, police misdemeanours by and large took a back seat in 2012, the nature of those reported by readers merited coverage for their sheer madness

In June, The Guardian photographer Don Morley accused police in Surrey of harassment after he was guizzed over misplaced fears he and his friend Bernard Lockley had shot indecent images of a child on Guildford high street.

The men, who were both left in a state of shock following the accusation, strongly suspected



### COPYRIGHT

AN HISTORIC copyright battle that centred on an image of a red bus on a monochrome Westminster Bridge quickly became the most read news article to ever appear on the AP website. Lawyers warned that photographers who compose an image in a similar way to an existing one risk copyright infringement, in the first ruling of its kind - leaving many incredulous.

In the summer, photographers were further warned that people who help set up a photo shoot may later claim copyright if a written agreement is not drawn up beforehand. The caution followed a case held at the Patents County Court in July.

On a sour note for image-makers everywhere, British photographer Mark Stothard, already exposed for grabbing copyrighted images in 2009 without permission, was up to his old tricks three years on. Stothard was branded a 'con man' and 'fake', accused of stealing other people's photos from websites such as Flickr.

#### TECH TRENDS IN 2012

WHEN Leica unveiled a black & white-only digital rangefinder, the M Monochrom, it said it may expand the format if it was successful. So far. no other camera maker has followed suit, instead focusing on evolving technology designed to ease the sharing of photos, such as built-in Wi-Fi and Android.

Leica introduced live view and HD video to its digital rangefinder line in the shape of the 24-million-pixel Leica M, which used - for the first time - a Leica-made sensor.

But Leica CEO Alfred Schopf lamented the current inability of Wi-Fi to transfer large files quickly, suggesting that M users may have to wait a while for this technology.

Yet camera makers were told to move fast or miss out in the race

to equip products with the wireless features, as 3G connectivity made its way into a camera (the Samsung Galaxy Camera) for the first time.

Others also paid attention. Canon, Nikon, Panasonic and Olympus all revealed cameras with Wi-Fi either built-in or available as an option via an adapter.

Nikon's Wi-Fi-enabled compact, the £379.99 Coolpix 5800c, allowed users to download 500,000 applications from the internet using the Android operating system.

In 2012 we saw further signs that low-end compacts are paying the price for the smartphone revolution. Olympus was among those to admit it may have to stop making cheaper compacts in the wake of the competition.



### HTS MAYHEM JUST WON'T GO AWAY

#### l-winning photographer Don Morley reignited fears that some officials adopt a one-track mind

that off-duty officers had acted as 'agent provocateurs', alleging that a member of the public had only lodged a complaint after the officers had stepped in. A passing lawyer, who happened to witness the drama, backed the photographers' position and, as we investigated the matter further, the incident sparked coverage on BBC radio.

It wasn't all grim, though, with more U-turns in 2012 than a George Osborne budget.

Amateur photographer Robert Patefield won an out-of-court cash settlement from Lancashire Police, having sued the force for wrongful arrest while photographing Christmas festivities in Accrington in 2009.

And freelance photographer Jules Mattsson won an undisclosed payout from the Metropolitan Police after he was stopped while taking pictures of a military parade in 2010.

In the spring, a London photographer won an apology from the Met after he was wrongly stopped from taking pictures of two police cars that had crashed into each other.

Then, after a public backlash, a school in Scotland overturned a ban on pupil Martha Payne's photos of school dinners that she had posted on a blog.

Perhaps the award for the biggest climbdown of the year, however, should go to Glasgow tube system bosses, who reversed highly controversial proposals to ban all photos from the city's underground system, after a report in AP led to mainstream media coverage and a nationwide campaign backed by Hollywood actor Alan Cumming.

But all-too-familiar petty rules continued to bite. An enthusiast felt

like a criminal when a security official banned his pictures of people ice skating at a Winter Wonderland fair in Cardiff, and a ban on the use of DSLRs at a disused London Tube station-turned-museum prompted cries of disbelief.

Reports of security guards misbehaving took the biscuit – or, perhaps, the crisp – in the case of a Golden Wonder plant in Scunthorpe. The famed snack maker was forced to apologise after security guards were filmed telling a photographer he was not allowed to take pictures of its factory.

The BBC's Look North programme was quick to pick up on the fiasco, as was photo rights campaigner Austin Mitchell MP, who quipped that Golden Wonder may have been making 'exploding bags of crisps that could be strategically dropped on enemy

lines' to use as a 'secret weapon'.

The tragic comedy continued when another hapless victim, John Harrington, was stopped by a security guard while taking pictures of a fish tank at a shopping centre in London. The official had apparently been instructed to look out for 'hostile' reconnaissance amid pre-Olympics terrorism fears.

As it emerged that DSLRs and CSCs would be banned from Olympic sporting events at Wembley, photographer Stan Green clashed with a Hampshire town mayor while trying to take photos of an Olympic torchbearer.

Even a council member himself fell victim to officialdom this year. Much to his horror, Cambridge Councillor Kevin Price was banned from taking pictures at his local shopping centre.





### **ON THE WAY IN 2013?**

The upcoming PMA and CES shows in the US will witness the first kit of the New Year

IN JANUARY, Pentax remained tight-lipped over a full-frame DSLR. However, it seems the firm's cameras will strike a rich seam of investment in the wake of the Ricoh takeover in 2011.

Fujifilm outlined details of four more lenses it plans to launch for its X-Pro1 CSC in 2013. Hiroshi Kawahara, who heads up Fuji's Product Planning operations, said photographers can expect to see a 28mm f/2.8, 23mm f/2, 70-200mm f/4 and 12-24mm f/4 lenses as part of a plan to build a stable of 'nine or ten' optics for the camera inside two years.

In 'early 2013' we can expect to see a 56mm f/1.4, 27mm f/2.8 'pancake', 23mm f/1.4, 55-200mm f/3.5-4.8 OIS telephoto and 10-24mm f/4 OIS super-wide zoom.

Meanwhile, Samsung's Digital Imaging sales and marketing vicepresident Sun Hong Lim said the firm wants to 'democratise' CSCs by making a wider range and making them more affordable. He also hinted at higher-end CSCs - but not just yet.

Future 3G Galaxy Cameras from Samsung may include a larger, possibly APS-C-sized sensor, if customers demand it, and the firm may extend Android technology to its NX range.

Nikon's general marketing manager Nobuaki Sasagaki ruled



Fuji's X-series designer, Masazumi Imai, after an interview with AP at the photokina show in September

out any immediate thoughts of a larger-sensor CSC, however, as did Panasonic, which said it had no plans to launch an APS-C-sized sensor in a high-end CSC (the micro four thirds Lumix DMC-GF3 was unveiled at photokina in the autumn).

Instead, Ichiro Kitao, director of Panasonic's digital stills camera business, said the firm would focus on 'improving the quality of our lenses'

Sony said it was unlikely to launch

another conventional DSLR as it focused on its SLT (single lens translucent) models.

Meanwhile, in a bid to pacify its four thirds users, Olympus revealed it was working on a new camera body to 'fully utilise' the focusing performance of DSLR lenses. It is unclear, however, whether we will see a new DSLR or a mirrorless model.

At photokina 2012, Fuji officials said they were seriously investigating the possible launch of a full-frame CSC, and were focusing on the imaging sensor and processor that would be needed.

Also purposeful was Canon, which ruled out an EVF-version of its first CSC, the EOS M, saying it does not see a need in the consumer market that the camera is aimed at.

Days earlier, Sony told us it was considering the launch of a higherend, full-frame, DSLR-style camera for filmmakers and broadcasters.

Swedish firm Hasselblad shocked the photo world when it announced plans to enter the CSC market, in a tie-up with Sony. The electronics inside the €5,000 Lunar will be based on the Sony NEX-7 with a body designed in Italy.

A Hasselblad-branded DSLR is set to follow in mid-2013, and a compact camera soon after.

#### **EISA AWARD** WINNERS 2012-2013

The best products of last year according to the European Imaging and Sound Association

 Maestro photo contest 1st place Rob van Thienen, Belgium

European camera

Nikon D800

European SLR camera

Sony Alpha 57

 European advanced SLR camera Canon EOS 5D Mark III

 European professional camera Nikon D4

European CSC

Olympus OM-D E-M5

European advanced CSC

Samsung NX20

European professional CSC

Fujifilm X-Pro1

European compact camera

Canon PowerShot G1 X

 European advanced compact camera

Sony Cyber-shot DSC-RX100

European travel camera

Sony Cyber-shot DSC-HX20V

European all-weather camera

Olympus Tough TG-1

European lens

Tamron SP 24-70mm f/2.8 Di VC USD

European macro lens

Sigma APO Macro 150mm f/2.8 Ex DG OS HSM

European CSC lens

Panasonic lumix G X Vario 12-35mm f/2.8 Asph

European photo printer

Canon Pixma Pro-1

 European photo software Adobe Photoshop Lightroom 4

### **BOWING OUT IN 2012**

- Legendary Magnum Photos photographer Eve Arnold died aged 99
- Sad news reached us that Michibiro Yamaki, the founder of Sigma, had died aged 78. He was a legend of the industry and was interviewed by AP many times. His son Kazuto would take over the reins
- Tributes were paid to photographer Sir Simon Marsden, known for his gritty black & white images of mystical landscapes, Gothic graveyards and old ruins. He was 63
- French photographer Remi Ochlik died in the battlegrounds of Syria, aged 28
- Reports emerged that Antony Barrington-Brown, the photographer behind the famous 1953 portrait of the Cambridge researchers who discovered DNA, had been killed, with



Magnum photographer Martine Franck, the wife of legend Henri Cartier-Bresson, died aged 74

- his wife Althea, in a car crash in Wiltshire
- Czech photographer Dagmar Hochova died, aged 86
- Pulitzer Prize-winning German photojournalist Horst Faas, famed for his coverage of the Vietnam War, died aged 79
- E Emrys Jones, who had acted as a mentor to renowned photojournalist Philip Jones Griffiths, died aged 97
- Indian fashion photographer Prabuddha Dasgupta passed away aged 58
- Magnum Photos Martine Franck, the wife of Henri Cartier-Bresson, left the photo stage, aged 74
- Malcolm Browne, a Vietnam photographer whose 1963 image of a burning monk shocked the world, died aged 81
- Tributes were also paid to photographer Cornel Lucas, credited as one of the pioneers of movie portraiture of the 1940s and 1950s. He died aged 92

### THE YEAR IN NUMBERS

Growth in turnover at Jessops for the year to 1 January 2012

Fall in UK sales of DSLRs from September 2011-February 2012 following Thailand floods. Rise in R&D spending at Carl Zeiss

Plunge in unit sales of compact cameras in the UK for the year to May 2012



### APReview The latest photography books, exhibitions and websites. By Gemma Padley





#### EXHIBITION

#### Ansel Adams: Photography from the Mountains to the Sea

Until 28 April 2013. National Maritime Museum, Romney Road, Greenwich, London SE10 9NF. Tel: 0208 858 4422. Website: www.rmg.co.uk. Open daily 10am-5pm. Admission: adults £7, concessions £6, children (15 and under) £2

ANSEL Adams is undoubtedly one of photography's greatest practitioners, certainly in the 20th century and arguably of all time. A master photographer, his evocative and breathtaking American landscapes have fascinated generations of photographers and continue to intrique. Countless exhibitions of his work have taken place over the years, but if you think you have seen it all, think again.

This exhibition at London's National Maritime Museum takes 'water' as its central theme and brings together more than 100 original Adams' prints depicting bodies of water drawn predominantly from the Ansel Adams Archive. Adams, the organisers explain, had a lifelong fascination with water in all its forms. From epic seascapes, dramatic rapids and geysers to crashing waterfalls, ponds, rivers and ice-locked

landscapes, this is the first exhibition to look at Adams' photographs of water.

Photographs on display include the first image Adams ever made, at the age of 14, plus iconic pictures such as 'Clearing Winter Storm' (above) and 'Stream, Sea, Clouds, Rodeo Lagoon, Martin County, California', and his favourite work, 'The Golden Gate Before the Bridge, San Francisco, c1932', which is thought to have hung above his desk.



#### Wildlife Photographer of the Year, Portfolio 22

The Natural History Museum, £25, hardback, 160 pages ISBN 978-0-56509-317-4

IN AP 27 October, we published a feature about the Veolia Environnement Wildlife Photographer of the Year competition. If you missed it or have yet to visit the exhibition, here's a chance to snap up the winning images from 2012. The book to accompany the current exhibition that runs until 3 March 2013 at the Natural History Museum in London showcases the best entries submitted this year in all categories. Featuring some 100 images

by 80 international photographers, the subjects photographed are diverse and frequently breathtaking. In some instances, you can't help but wonder how the photographer took the picture they did. From bighorn sheep in the snow-covered mountains of Canada's Banff National Park to lions in South Africa (above), this collection is as international, wide-ranging and inspiring as ever.

#### Seduced by Art: Photography Past and Present

By Hope Kingsley and Christopher Riopelle, The National Gallery, £19.95, paperback, 215 pages, ISBN 978-1-85709-568-5

> IN A BOLD move, the London gallery is holding an exhibition that looks at the relationships between historical painting and photography. The photographs on display date from the 19th century to the present day and include work by Julia Margaret Cameron (left), Martin Parr and Simon Norfolk.

To appreciate the works first-hand you really need to visit the exhibition, but the catalogue, Seduced by Art: Photography Past and Present, is interesting in its own right. Divided into chapters that cover genres including landscapes, portrait photography and still-life, the catalogue places key paintings and photographers side by side and comments on possible links between the history of painting and photography. With approximately 150 illustrations, it is an interesting

take on a discussion that is as relevant today as ever The exhibition Seduced by Art: Photography Past and Present is on show at the National Gallery until 20 January 2013. For more information visit www.nationalgallery.org.uk.



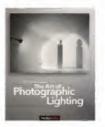
#### awkwardfamilyphotos.com

**AWKWARD** Family Photos features photographs of families caught in all sorts of embarrassing poses and situations. The site was started by two friends and now receives submissions from over the world. Visitors can browse through categories such as Family Portrait, Holidays and Weddings, tittering at the misfortunes of others. It isn't particularly well designed, but if you're looking for a little light relief this site may hit the spot.



### CONDENSED READING

A round-up of the latest photography books on the market









• THE ART OF PHOTOGRAPHIC LIGHTING by Eib Eibelshaeuser, £34.50 With its impossibly broad title, this book sets itself up for a fall. It may be a sizeable tome, but unfortunately only manages to skim the surface of lighting techniques, which is a huge area of photography as any photographer will testify. Lacking direction and focus, give this one a miss. • TEN PHOTO **ASSIGNMENTS TO DEVELOP** YOUR PHOTOGRAPHIC SKILLS

by Amanda Quintenz-Fiedler, £15.50 A nice idea for a book, this how-to guide focuses on practical assignments with the aim of helping photographers improve essential field skills. Assignments are designed to improve metering, composition and exposure, among others, but the slightly patronising tone is a little off-putting. • CLOSE-**UP & MACRO PHOTOGRAPHY** 

by Tracy Hallett, £14.99 If you are new to macro and close-up photography and unsure where to begin, this book may offer some useful starting points. Nicely assembled with a good balance of text and images, the book breaks down topics into manageable chunks and is clear and easy to read. • PHOTOGRAPHY **CHANGES EVERYTHING** by

Marvin Heiferman, £25 Despite its rather strange title, this collection of essays on photography covers some interesting topics and ideas. Well-worn subjects, such as photography and terrorism, and photography and celebrity, are featured, but there are many other areas that provide considerable food for thought.

BOOK

# Letters

Share your views and opinions with fellow AP readers every week

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



**COLOUR CONNOISSEURS** 

#### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer

@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

#### A PREFERENCE FOR BLACK & WHITE

Gemma Padley's article A legacy of colour (AP 24 November) raises the interesting question of why some iconic photographers have preferred black & white to colour. The article uses the argument that colour film was slow, although in fact, action and street photography were still possible in good light with a reasonable aperture - I was taking slides of motorcycle racing around 1960. I think there are a couple of much more important issues here.

First, there is the potentially distracting effect of colour, which traditional black & white photographers, from Cartier-Bresson to Ansel Adams and Paul Strand, found problematic. Composition in colour is a very different ball

game, but some have mastered it, such as Joel Meyerowitz and Steve McCurry. See, for example, Fred Herzog's picture 'Man with Bandage': the red bin is a distraction and a false focal point. Covering the bin (perhaps also the red hotel sign) changes the composition completely, with focus now on the old lady staring at the man. However, Joel Meyerowitz's picture in the same article, 'Fifth Avenue', uses colour much more successfully, focusing on the echoed pairs of people.

Second, there is the question of why we see black & white as 'real', even with its life-colour missing. In fact, our brain has evolved to process black & white (allowing for a little toning) in a largely independent channel from colour perhaps we had early ancestors who were colour-blind? The net effect is that we can interpret the real world quite happily without the need for colour. The world we see in black & white is more highly structured in form than when there are pools of colour to engage the eye.

So, colour and black & white are very different skills, and it is rare to find a master of both, Geoff Roe (author of Photographic Composition), Cheshire

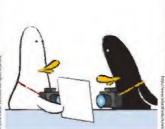
Send your thoughts paid on publication

#### Backchat

or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be

#### What The Duck







http://www.whattheduck.net/

#### the time, especially for those who never feel the need to print! - Damien Demolder, Editor

**WE'VE NEVER HAD IT SO GOOD** Martin Topping (AP 1 December) moans

that digital photography is now much more expensive than when he used film. In fact, the opposite is the case - photography

In 1980, I bought a brand-new (entrylevel) Pentax K1000 SLR with kit lens for £150. Earlier this year, I bought a brand-

the K-5. Add to this the fact that the K-5 is a top-of-the-range Pentax camera and it

gets even better. Whichever way you look at

it, modern cameras are significantly cheaper.

'But what about picture quality?' I hear

the sceptics say. I find that the 16-million-

film performance far behind, despite the

On top of this improvement to price

and picture quality comes the cost of the

(film/developing/printing) based on a label

envelope, making prints around 27p each.

Today, I can take more than 520 JPEGs at

get them printed in-store for 22p each for

when ordering larger quantities. And before

anyone says, 'Oh yes, but you now need a

computer,' well, I don't if I use the in-store

facilities, so the costs are still comparable.

of pictures on each film due to the wrong

'just-take-it-again' digital system wins

hands-down.

never had it so good."

Add to this that I often threw away a number

exposure or poor focusing, and the modern

As Harold Macmillian once said, 'Let us

be frank about it: most of our people have

Graham Woodward, Nottinghamshire

Photography has never been cheap, but it is becoming more accessible all

up to 36 prints, or for as little as 5p each

a time on an 8GB SD card (cost £9) and

I recently found on an old Jessops print

photographs themselves. In the 1980s,

I used to shoot one 36-exposure film

per month, costing about £10 a time

K1000 being a great camera.

pixel sensor on my K-5 leaves the K1000's

new (flagship) Pentax K-5 with kit lens for £700. Using the Government's online money comparison calculators, the K1000 today would have cost £776 based on average earnings, which is 11% more than

has never been cheaper.

#### **TOO MUCH NEGATIVITY**

Regarding Martin Topping's letter in AP 1 December, I cannot help but feel that he is being excessively negative about lessaffluent people being priced out of digital photography competitions. I have shots on my wall at home, blown up to 20x16in size, taken with a 6-million-pixel Canon EOS D60 that easily match the quality of those I now take with my Canon EOS 60D. So why change, you might ask? Well, purely because shooting local non-league football, I need the higher ISO capability of the more modern camera.

However, if you never shoot above, say, ISO 400, then cameras such as the EOS D60, Nikon D70, Konica Minolta Dynax 7D and so on will, with decent glass, give



#### **GREAT XF1 FEATURE**

Having recently been pleased to receive the birthday present of a new Fujifilm XF1, I was very interested to see Tim Coleman's review of the camera in AP 1 December. The XF1 is the modern-day equivalent of the folding 'Vest Pocket' cameras of old. However, as I am someone who particularly likes to take people shots with limited depth of field, I generally like to use cameras with larger sensors and longer focal lengths. Therefore, I have found a great XF1 feature that is not mentioned in the review: pro focus mode.

Full-frame DSLRs are great for portraits, but pretty hefty to carry around. I can keep the XF1 with me all the time and with this feature, despite its tiny focal length, still get superb shots with excellent boken effects. Admittedly, these are produced through the firmware merging multiple consecutive shots, but even with lively children as subjects the results can be very attractive.

Perhaps photography enthusiasts may frown on effects produced by firmware rather than purely by lenses, but curiously these people will often accept digital manipulation in post-production. I am very happy to let the camera help me achieve good results, whether by optical or digital means! **Adrian Johnson, via email** 

excellent shots for around £120, and even more modern cameras, such as the Canon EOS 30D, are available for less than £200. So don't despair, Mr Topping: unless the competition is for shots of black cats in coal cellars, you can still compete with more affluent photographers.

Nigel Cliff, via email

#### PERSONALITY OVER QUALITY

Would the Duchess of Cambridge's images from a recent trip to Borneo (*News*, AP 15 December) get the same attention if they had been taken by a 'commoner'? Somehow I don't think so. Once again, quality gets put to the side in favour of personality. She is definitely not, nor ever will be, anywhere near the level of the late Lord Lichfield.

Brian Mcdonnell, via Facebook

#### **OLYMPUS SCREEN ISSUES**

The Olympus Pen E-PL5 may well have the same sensor as the firm's own OM-D E-M5 (AP 1 December), but that won't help you if you can't see to frame and focus the subject. As I found with my Pen E-P2, the LCD screen is useless in many situations. The VF-2 electronic viewfinder is a great improvement, but you can't use it with a



flash on the hotshoe. Any serious work with flash, such as macro, requires the OM-D.

As for the obsession with touchscreens, down and dirty macro in moist conditions gets enough marks on the LCD screen of my E-P2 to rapidly make its use as a viewfinder difficult-to-impossible.

Harold Gough, via email

There are some situations in which you can't beat a viewfinder, and I suppose many of those are situations in which you won't also need flash, but the screen of the E-PL5 is much improved over the E-P2 and clear enough in all but the most direct bright light – Damien Demolder, Editor

### C BACK CHAT

Don't forget to use your camera to record memories of this Christmas, pleads AP reader Melvyn Dover

**CHRISTMAS** time for me consists of the Twelve Days and the Eve, rather than a long-lasting activity from September to the end of December. Often, it's been a time for overindulging in drink and food, for prolonged television viewing. I'm ashamed to say, it's usually been a time when I've forgotten to take photographs or video.

It's only during later years that I realised Christmas time with the family passed without me capturing the event, yet it's one of the most colourful times of the year. Why have I never taken the family putting up decorations? How many pictures have I of our Christmas tree and decorations? Or of the lights, and the rooms covered in paper-chains and lanterns? How many pictures have I taken of the wonderful meals we used to have, traditional Christmas home-cooked fare? Why did I never capture the delighted faces as presents were opened, or someone finding a sixpence (ask your Gran) in the pudding?

There was one exception, although it didn't involve the family. Once I took photographs of the Boscombe to Bournemouth walk along the seafront. On each lamp-post there were lights, motifs of Santa, Christmas trees and reindeer, as well as a chain of coloured lights. I'm glad I photographed those. Today, they've been replaced by CCTV cameras, and generations have been denied the pleasure of seeing and photographing them.

Yet family photos have been scarce. I've been trying to find an answer. Or is it an excuse? Perhaps it's because taking photographs puts me in the role of observer, when it's definitely a time for taking part. Many a time I've been the one in the family to wield a camera — and so haven't been recorded for posterity, too, even at family weddings! Perhaps there are simply too many other things to think about.

Christmas time nowadays is different. The past few years I've planned to settle in, cook a good meal and chill out. Then the sun has burst through. I've changed plan, reached for the camera and gone walkabout.

There's something about being out on Christmas Day. Almost everyone you pass speaks to you and the feeling of the day being special lingers. There's often nothing tangible to photograph – snow can no longer be relied on to make the day resemble a traditional yuletide card – but I usually find there's a robin around somewhere, and plenty of red berries against a plain blue sky. Who knows, maybe there's an icicle or two to capture.

I enjoy photographing the locale. Once I headed for a lake and took photographs at certain spots around it. Another

photographer was following, stopping in the same places and taking similar shots. A case of great minds thinking alike! In mid to late afternoon, the outside of houses blaze with decorations and flashing lights.

Have yourself a wonderful Christmas – but don't be like me. Don't let too many pass without wielding a camera.



PHOTO SENTIAL EXPERT ADVICE EVERY WEEK INSIGHT



#### CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more images by Cathal or to book a place on one of his workshops, visit cathalmcnaughton.com

To take part in a free street photography Masterclasswith Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to appicturedeskfd ipcmedia.com

Cathal McNaughton tells the story behind this image of a man who has lived in a house without electricity for 29 years

THIS image of John McCarter, reading by a window, is part of a series of photographs. You can see more of the pictures on the blog on my website. John is in his late 70s and has been living without mains electricity at his home at Downhill. County Londonderry, Northern Ireland, for nearly 30 years. It seems incredible that a pensioner who lives so close to the prosperous Causeway Coast tourist area lives in such basic conditions. He has a gas cooker, but no fridge, and reads by candlelight during the long winter evenings. John is an incredibly healthy, fit man for his age, but the freezing winter temperatures he is living in are starting to take their toll.

I'd read about John in the local newspaper and the story appealed to me, so I was keen to talk to him. I located his house, knocked on the door and got chatting.

John told me that when he first moved into the house many years ago there was no electricity, but that he didn't mind because the simple way of life appealed to him. However, now he feels differently. Every day is a struggle for him - from the moment he gets up to the moment he goes to bed. The house stands in the shadow of a large cliff that rises above it and for long periods of the year John doesn't see much of the sun because of where the house is positioned. He explained that he has been involved in a drawn-out dispute with his landlord about connecting the property to mains electricity. The mains supply is just at the end of his garden, but while the dispute continues John remains without electricity, relying instead on coal fires and candles. I spent a couple of days with him to see how he copes, arriving early in the morning to make use of the available light.

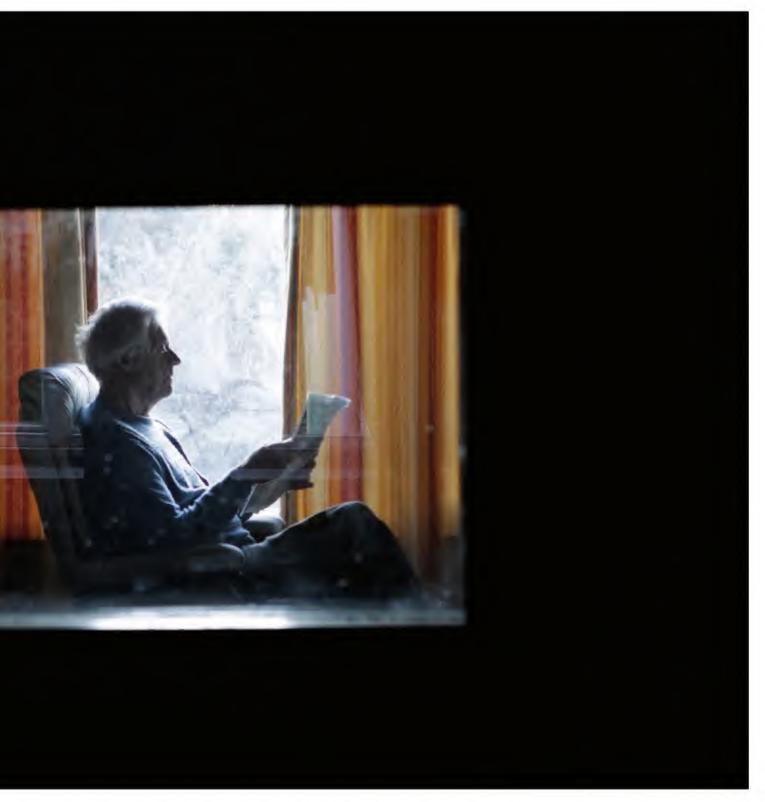
John is the perfect host and I couldn't have felt more welcome than when I arrived at his modest wooden home. I got to know him quite well over the time I spent with him, which was a period of a few weeks. I wanted to photograph his story as honestly, simply and as sympathetically as possible - to convey a sense of what it was like living in those conditions. I photographed both inside and outside the house to give a sense of the surroundings, to show how isolated John was, which was also an important part of the story.

I started by spending time with John so I could get to know him a little and get a feel for where he was living. The pictures then come more naturally. It's vital to build a sense of trust with your subject for a project like this - you wouldn't get past the door otherwise. I think it's important to be honest about what you're trying to do. Some photographers might be slightly dishonest and say what they need to say to get the pictures they want, but I think you come away with an incomplete picture if you do

this because you're forced to work in a rush in case you are 'found out.' If you take time to develop a sense of trust, you have a better chance of capturing the subtle nuances and atmosphere that complete the story.

I love getting to know a person and photographing them over a period of time. My heart lies in this type of photography - it's where I'm most comfortable. When you're working to a deadline on news assignments you don't have time to build a rapport with a





person and you might have to take pictures in a hurry, but with a longer project you have time to think about what shooting angle works best, the composition and so on. You can even come back at a later date to take the picture if the light isn't right.

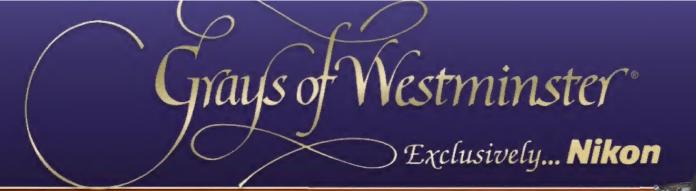
The reason John is sitting here is so he can use the light to read. If I hadn't taken the time to get to know him he might not have felt comfortable enough to be himself with me while I took photographs. In the end, I was able to blend into the house and he

could just go about his business. Moments like these make the most special pictures.

When I took this picture I was actually in an adjacent room, which meant that I wasn't interfering with the scene. The house is guite unusual in that it has a small window in one of the partitioned walls to allow what little light there is through to the rest of the house. I was able to frame John within the two windows. The house was so small inside that I had to use a wideangle lens to show the interior effectively. I was shooting

using available light in a house without electricity that was very dark to begin with. I took this image using a 16–35mm lens with my Canon EOS-1D Mark IV and I was shooting at approximately 1/60sec at f/2.8 using ISO 1600. I took each shot slowly and carefully to make sure the images were sharp. To have the opportunity to shoot a story like this, where you can perhaps put a little bit of your heart and soul into the pictures, is one of the reasons why I love photography. AP

Cathal **McNaughton** was talking to Gemma Padley



#### Nikon FROM GRAYS ... ELEMENTARY

NIKON DIGITAL CAMERAS Nikon D4 SLR body.....

£4,395.00

£949.00 £799.00

AF-S FX SILENT WAVE NIKKOR LENSES



Nikon D4 + AF-S 14-24mm f/2.8G IF-ED Kit	£5,695.00
Nikon D4 + AF-S 24-70mm f/2.8G IF-ED Kit	
Nikon D4 + AF-S 14-24mm & 24-70mm f/2.8G Kit	
Nikon D800 DSLR body	
Nikon D800 + MB-D12 Grip Kit.	F2 320 00
Nikon D800 + AF-S 14-24mm f/2.8G ED Nikkor	£3.330.00
Nikon D800 + AF-S 24-70mm f/2.8G ED Nikkor	
Nikon D800 + AF-S 14-24mm f/2.8G&AF-S 24-70mm f/2.8GE	
THE	
Nikon D800E DSLR body	£2 399 00
Nikon D800E + MB-D12 Grip Kit.	£2,695,00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor	£3,699,00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor	
NikonD800E+AF-S14-24mmf/2.8G&AF-S24-70mmf/2.8GE	
1000000 - A - O 14-24110112-000A - O24-10111112-000	
Nikon MB-D12 Grip for D800E/D800	6339.00
Nikon D600 DSLR body	£1 495 00
Nikon D600 + MB-D14 Grip Kit	£1,730.00
Nikon D600 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor	£1,730.00
MB-D14 Grip for D600	
Nikon D300S SLR body.	
Nikon D300S + M8-D10 Grip.	£1,120.00
Nikon D300S + AF-S 16-85mm f/3.5-5.6G ED VR DX	£1.545.00
Nikon D300S + AF-S 18-200mm f/3.5-4.5G VR II Kit	
Nikon D7000 SLR body	
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£789.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit	
Nikon D7000 + MB-D11 Kit	
Nikon D90 SLR body.	
Nikon D90 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£609.00
Nikos D2200 DCI D hodu	£399.00
Nikon D3200 DSLR body	£460.00
Nikan DE200 1 To-John III II Ja. 3-3.00 VIX DX NIL	£719.00
Nikon D5200 DSLR body	£819.00
Nikon DE100 DELD hadu	£349.00
Nikon D5100 DSLR body Nikon D5100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit	£425.00
Nikon D3100 hodu	£295.00
Nikon D3100 body Nikon D3100 + AF-S 18-55mm f/3.5-5.6G VR DX Kit	£319.00
THIRDIT DO TOO TAIT OF TO SOUTH IN S. 3-3.000 VIX DA KIL	2019.00
h Francis a Communica	

THE DIFFERENCE OF LANDING	
AF-S 24mm f/1.4G ED	
AF-S 28mm f/1.8G	
AF-S 35mm f/1.4G	
AF-S 50mm f/1.4G IF	£279.00
AF-S 50mm f/1.8G IF	£165.00
AF-S 85mm f/1.8G	£379.00
AF-S 85mm f/1.4G.	£1,199.00
AF-S 14-24mm f/2.8G IF-ED	£1,310.00
AF-S 16-35mm f/4G ED VR	
AF-S 17-35mm f/2.8D IF-ED	£1,495.00
AF-S 24-70mm f/2.8G IF-ED	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR	£429.00
AF-S 24-120mm f/4G ED VR	£829.00
AF-S 28-300mm f/3.5-5.6G ED VR	
AF-S 70-200mm f/2.8G VR II IF-ED	£1,589.00
AF-S 70-200mm f/4G VR IF-ED	£1,172.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED	£435.00
AF-S 200-400mm f/4G VRII IF-ED	£4,899.00
AF-S 200mm f/2G VR II IF-ED	£4,099.00
AF-S 300mm f/4D IF-ED	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED	
AF-S 400mm f/2.8G VR IF-ED	
AF-S 500mm f/4G VR IF-ED	
AF-S 600mm f/4G VR IF-ED	£7,050.00
TC-14E II 1.4x teleconverter	£315.00
TC-17E II 1.7x teleconverter	£315.00
TC-20E III 2x teleconverter	£399.00
AF FX ZOOM-NIKKOR LENSES	
18-35mm f/3.5-4D AF IF-ED.	£495.00
24-95mm 02 9-4D AE IE	CE45 00

OO OR LOW
0% or Low
INTEREST
INTEREST
FINANCE

THIS I DO TO TO TO TO TO TO TO THE DATE OF	2010.00
NIKON 1 SYSTEM	
Nikon 1 V1 10-30mm Kit	€299.00
Nikon 1 V1 10mm Kit	£575.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit	£475.00
Nikon 1 V1 10-30mm Kit - Black	£399.00
Nikon 1 V1 10mm Kit - Black	£575.00
Nikon 1 V1 10-30mm & 30-110mm Twin Kit	£585.00
Nikon 1 V2 10-30mm Kit	£799.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit	£969.00
Nikon 1 J1 10-30mm Kit.	£299.00
Nikon 1 J1 10-301111 Kit	£415.00
Nikon 1 J1 10-30mm & 30-110mm Twin Kit	£415.00
Nikkor VR 10-30mm (/3.5-5.6	£145.00
Nikkor VR 30-110mm f/3.8-5.6.	£179.00
	£179.00
Nikkor 10mm f/2.8	£179.00
Nikkor 18.5mm f/1.8	
	£119.00
Nikon SB-N5 Speedlight	
Mount adapter FT1	£199.00
AF-S & AF DX NIKKOR LENSES	
10.5mm f/2.8G AF DX ED Fisheye	£545.00
AE-S 35mm (1 8G DY	£150.00
AF-S 35mm f/1.8G DX	£645.00
AF-S 12-24mm f/4G IF-ED DX.	€835.00
AF-S 16-85mm f/3.5-5.6G ED VR DX	£449.00
AF-S 17-55mm f/2.8G DX IF-ED.	
AF-S 18-55mm f/3,5-5.6G VR ED DX	£155.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.	£225.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.	£589.00
AF-S 18-300mm f/3.5-5.6G ED VR DX	£719.00
AF-S 55-200mm f/4-5.6G VR DX IF-ED	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR	
AF-9 30-30011111100-0.00 DA VR	1209.00

AF & AF-S MICRO-NIKKOR LI	ENSES
AF-S 40mm f/2.8G DX Micro	£199.00
60mm f/2.8D Micro	£365.00
AF-S 60mm f/2.8G ED Micro	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.	£609.00
200mm f/4D AF Micro IF-ED	£1,245.00
NIKON SPEEDLIGHTS	

80-400mm f/4.5-5.6D AF VR IF-ED...

200mm t/4D AF Micro IF-ED	£1,245.00
NIKON SPEEDLIGHTS	
SB-910 Speedlight	£339.00
SB-700 Speedlight	
SB-400 Speedlight	£119.00
SB-R1C1 Close-Up Commander Ki	
SB-R1 Close-Up Remote Kit	£399.00
SU-800 Wireless Speedlight Commander	£269.00
SB-R200 Wireless Remote Speedlight	£159.00
MANUAL FOCUS NIVVOD ALS I	ENICEC

MANUAL FOCUS NIKKOR AIS L	ENSES
20mm f/2.8 Nikkor	£901.00
24mm f/2.8 Nikkor	£608.00
28mm f/2.8 Nikkor	£615.00
35mm f/1.4 Nikkor	£1,227.00
45mm f/2.8P Nikkor, chrome	£325.00
50mm f/1.4 Nikkor	£597.00
50mm f/1.2 Nikkor	£743.00
180mm f/2.8 ED Nikkor.	£799.00
Took Nivyon Manual ATC I	FAICEC

ZOOM-NIKKOR MANUAL AIS LENSES 28-85mm f/3.5-4.5 Zoom-Nikkor £599.00
SPECIAL PURPOSE: PERSPECTIVE

SPECIAL PURPOSE: PERSPECTIVE	
CONTROL AND MICRO-NIKKOR I	ENSES
24mm f/3.5D PC-E ED Nikkor	£1,455.00
28mm f/3.5 PC Nikkor	£1,195.00
45mm f/2.8D ED PC-E Nikkor	£1,395.00
55mm f/2.8 Micro-Nikkor	£541.00
85mm f/2.8D ED PC-E Nikkor.	£1,325,00
105mm f/2.8 Micro-Nikkor	£1.047.00
200mm f/4 Micro-Nikkor	£895.00
PC: Perspective Control. PC-E:Tilt/Shift-Perspective Con-	trol

No deposit Required
© 020-7828 4925
For full details
The state of the s
Nikon in
Nikod
D4

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

AF FX NIKKOR LENSES
14mm f/2.8D AF ED.
16mm f/2.8D AF Fisheye.
20mm f/2.8D AF.
24mm f/2.8D AF.

28mm f/2 8D AF

£289.00

£1,219.00 £619.00 £465.00 £369.00 £245.00

TO ORDER TELEPHONE 020-7828 4925



#### Probably the Widest Range **OF NEW & SECOND-HAND Nikon** IN THE WORLD

© 020-7828 4925

EST. 1985 - THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



#### NIKON F PHOTOMIC FTN APOLLO BLACK AND CHROME MODELS

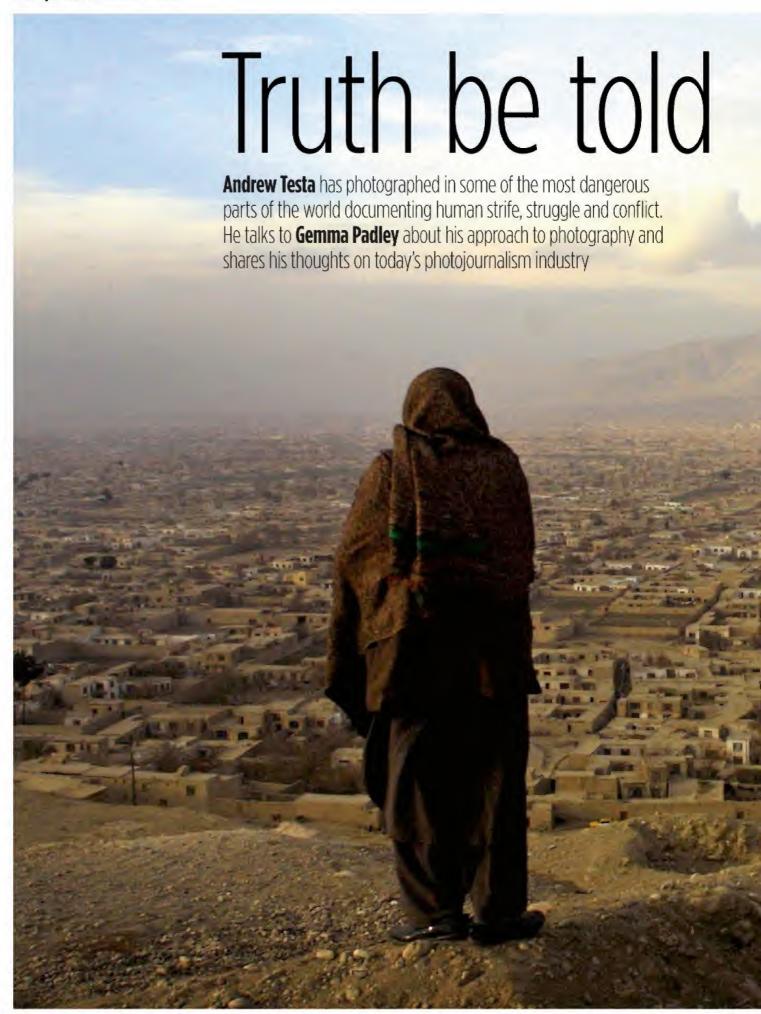
Nikon F Photomic FTn 'Apollo' body, chrome and black models

The name "Apollo" derives from Nikon's association with NASA during the Apollo space programme when Nikon supplied both test equipment and equipment to be used on flights. The APOLLO Nikon F bodies all had serial numbers beginning with 72\*\*\* and 73\*\*\* and were the very latest and best of the truly iconic F generation (incorporating improvements as a result of years of professional feedback). F cosmetics changed late in production to match the then currently produced and just introduced F2. The Apollo F was updated with

a plastic tipped F2 type advance lever and self timer, and stronger camera strap eyelets. Earlier Apollos had the standard F flash connection, later ones had the F2 type threaded PC connection. We are pleased to offer both a chrome example in new condition, body boxed (believed unused) with papers. Serial number 7205967 and black version (unboxed) serial number 7372506. POA



TO ORDER TELEPHONE 020-7828 4925



IN ONE black & white image a group of children look upwards in bewilderment through a window that is covered in bullet holes. In another, also in black & white, demonstrators clash with riders at a foxhunt in the English countryside. A third image, this time in colour, shows a child in Kosovo as she gazes contemplatively through a traincarriage window. Whether taken in Kosovo or England, in colour or black & white, Andrew Testa's photographs immerse the viewer in what is happening at that moment and present life as it is in all its rawness, grittiness and complexity.

A woman gazes out over war-scarred Kabul, Afghanistan, December 2001

Testa, a member of Panos Pictures photo agency, began his photographic career in the early 1990s working as a freelance photographer for The Observer and The Guardian newspapers. In 1999, he moved to Kosovo where he covered the war and its impact on civilians. While based in Kosovo, he also documented events throughout Eastern Europe, Central Asia and the Middle East. In 2005, Testa moved to the US, where he lived in New York for five years before returning to London, where he now lives with his family.

Splitting his time between







long-term personal projects and commissioned editorial assignments, Testa is a regular contributor to The New York Times and his work has been published in Newsweek, Time and The Sunday Times Magazine, to name just a few publications. He was a World Press Photo category winner in 2002 and has received a Getty Grant for editorial photography for his work in Kosovo.

'I knew [photojournalism] was what I wanted to do right from the get-go,' says Testa. 'I grew up with The Sunday Times Magazine and The Observer Magazine, who were publishing the work of photographers such as Don McCullin. I wanted to report on things that I felt were important. I'd look around for quirky stories and started photographing demonstrations and so on. My first picture was published in The Guardian while I was still at college in the late 1980s."

#### FILM AND DIGITAL

Testa now works almost entirely digitally, but he started out using a Canon AE-1 35mm SLR. He went on to buy a Canon EOS D30



Left: This image, taken in March 1999, shows Albanian children looking at bullet holes left after a Serb attack on an Albanian café in Pristina, Kosovo, in which one man died and four were injured 'This attack marked a moment in the Kosovo war where fighting started to move into the city,' says Testa. 'The daily reality for these innocent children rapidly changed to one of murders and bombings and ultimately ethnic cleansing'

Below: Ecowarriors protest against the construction of the M65 motorway in Lancashire, with to delay the project, 1997





#### ROMA BOYS IN A FOUNTAIN

The story behind this image of some young boys playing in New Belgrade, Serbia

**1 TOOK** this image while on an assignment for *The New York Times*,' explains Testa. 'I was working on a story about the former Bosnian Serb general and war crimes suspect Ratko Mladic, who was believed to be hiding in the area in similar blocks of flats to the ones shown here in New Belgrade, Serbia. It was a depressing urban landscape. I spotted three Roma kids splashing around in a pool and they reminded me of new life and also of the vitality and joie de vivre of the Roma, who always seem to exist in their own reality, often despite their surroundings. I waited for a couple of minutes for the children to come together in the centre of the frame and took a couple of pictures. I kept back slightly as it's important for me not to interfere with or affect the scene in any way. My photography is about observation – I spend my time trying to be invisible to the subject."



manual-focus lenses, including a 35mm f/2, a 50mm f/2 macro and a 100mm f/2 macro, for portrait work and feature stories. Occasionally, he'll use his Olympus OM-D E-M5 micro four thirds camera for situations when he needs something smaller. 'This summer, I was shooting an

DSLR, which he used while photographing in Afghanistan, and switched to a Nikon camera system in around 2002. He now has a Nikon D800, D600 and a D3, which he uses with Nikon 24-70mm and 70-200mm lenses for news stories, or Zeiss

assignment in the Atlantic,' he says. 'I spent three weeks on a boat and the sea was pretty rough. In the end, I used the Olympus camera because my bigger cameras were being bashed around

[in the rough conditions]."

#### **BLACK & WHITE AND COLOUR**

Having worked with both black & white and colour film (for example, he shot with both during his time in Kosovo), Testa now predominantly shoots in colour, 'I always try to make an image work in colour,' he says. 'It's more difficult to

#### Photojournalism Andrew Testa

shoot well using colour, I think.' While pondering the merits of each approach, Testa comments that some images are more suited to black & white, while others work better in colour - different elements will draw the eye depending on the medium.

'In a sense, black & white strips away the extraneous details and allows you to focus on what you want the viewer to see,' he says, 'but colour has its own expressive qualities. The image of a protestor sitting in a tree (page 23) wouldn't work as well in colour, for example. The person's jacket was bright yellow and the other people's jackets were also brightly coloured. The DayGlo jackets of the police and security guards would only serve to muddle the image and distract the viewer from the essence of the moment. This image can be seen as a metaphor for the uneven struggle of the road protesters against the authorities and the stark monochrome reinforces that."

Conversely, the image of a Serbian girl on the train from Kosovo Polie to Zvecan (page 22) arguably works because of the colour. Shot on film, the girl's thoughtful expression, the interplay of reflections, muted colours and soft light creates an almost dreamlike quality.

'Historically, black & white was seen as

the "truthful" medium, but I think that's changing now,' says Testa. 'When you see a black & white [digital] image, you know it was probably shot in colour and converted to black & white (unless you specifically switch your camera to shoot in black & white). With the rise of heavily filtered smartphone photography apps like Hipstamatic and Instagram, the debate is moving away from colour versus black & white to one over acceptable levels of image manipulation. I think the integrity of not only the image but also of the photographer is going to become more and more important as time goes on.'

#### **SHOWING THE TRUTH**

In photojournalism, there has perhaps always been a tension between creating an image that is visually compelling and one that also informs the viewer. The danger is that an image may look 'too ideal' or 'too beautiful'. which could detract from its message.

'I don't think people go out of their way to make "beautiful" pictures out of tragic subjects,' says Testa. 'Certainly, in my photography I don't set out to make "beautiful" photographs of war, but there are different approaches. In one sense, you are trying to grab people's attention, but you're also trying to convey some of the emotion of that moment."

Right: 'I took this image of blackbirds flying over a Pristina suburb using a Contax G2 rangefinder while on an assignment for The New York Times in Kosovo in December 1999, says Testa. 'The picture looks monochrome, but it is actually in colour. I was covering a story on the border of Serbia and I remember it was freezing - the temperature was around -29°C. The picture was actually taken from the car window as we were driving past. I caught two frames. In a way, this image serves as an antidote to the hard-hitting images of the war in Kosovo.'





#### FOX-HUNTING PROTEST

The events that led to this shot of the Beaufort Hunt charging a group of saboteurs

'IN THE early 1990s, I spent a couple of years going out with [various hunts],' says Testa. 'This is the Beaufort Hunt, one of the UK's oldest and largest hunts, established in the late 17th century. On this occasion, there were a couple of hundred saboteurs as well as police. We were in a huge open field and the hunt appeared with their supporters. They charged through the saboteurs and a clash ensued. It was very violent and things quickly got out of control. I think I was using a 20mm lens and was in the middle of the action. As a photographer covering an event like this, you try to position yourself so you aren't in immediate danger, but I have been injured in the past."

Right: Izair Haliti, an ethnic Albanian, saves his cattle after his family compound was set alight as **Macedonian forces** moved through the rebel-held village. Macedonia was plunged into crisis in 2001 as rebels staged an uprising, demanding greater rights for the ethnic Albanian minority. A peace agreement eventually saw the rebels lay down their arms in return for an acknowledgement of ethnic Albanian rights in a new national constitution

Testa emphasises the need to remain objective and not become caught up in the action. 'When I was covering demonstrations as a young photographer, there would be skirmishes with police and it was all very exciting,' he recounts. 'You might be photographing with a wideangle lens and would shoot and shoot and shoot, but not necessarily come back with any good pictures. It's difficult not to be caught up in the moment, but if you can remove yourself slightly from the action and look at things from a distance, it's possible to see the essence of what you're trying to photograph."

While objectivity is one of the fundamentals of photojournalism, is it possible to be completely objective? Surely the images will reflect to a degree the thoughts of the photographer. 'Of course, the photographer chooses what to photograph and what not to photograph, but I strongly believe in showing things as they are, in showing the truth,' says Testa. 'In a way, my work is a historical record, so objectivity is key."

Knowledge of the subject is also important. 'When looking at photographs by someone who really knows and understands their subject, and who has spent time in a



place, you can see that the images have depth,' he adds.

#### **A CHANGING INDUSTRY**

In an industry that is rapidly changing, there is a need to adapt to survive and keep ahead of the game. Ultimately, the future of photojournalism is anything but clear or stable. 'When I was covering demonstrations for The Observer, the newspaper would send guys on motorbikes to collect the film and take it back to the lab to be developed so the pictures could make the papers,' says Testa. 'With the invention of modems and the development of technology, it made it possible to file images more quickly. Now everyone has a camera, and Wi-Fi enables anyone to file pictures from anywhere.

'The web is swamped with images, but there is not much in the way of an editorial process,' he adds. 'Photojournalism is in a state of flux at the moment and it is difficult to predict what's going to happen in six months or a year down the line. I do believe, though, that great photography will always have a place.' AP



YES! I would like to subscribe to Amateur Photographer					
3 monthly Direct Debit, pay only £19.99 every 3 months saving 43% off the full price of £35.11					
2 year subscription (102 issues), pay only £159.99, save 43%					
1 year subscription (51 issues), pay only £84.99, save 39%					
Your Details:					
Mr/Mrs/Ms/Miss: Forename:					
Surname:					
If you would like to receive emails from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.					
Email: *					
Address:					
Postcode:					
Home Tel Not (inclared code)					
If you would you like to receive messages from Amaleur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.					
Mobile No.:					
Year of Birth:					
Please also fill out 'Your Details' above. To give more than one subscription, please					
supply address details on a separate sheet.					
Mr/Mrs/Ms/Miss: Forename:					
Surname:					
Address:					
Postcode:  If the person receiving the subscription is under 18, please add their year of birth here:					
Year of Birth:					
Choose from 3 easy ways to pay:					
Pay £19.99 every 3 months by Direct Debit (Complete the Direct Debit form below)     I enclose a cheque/International money order made payable to					
IPC Media Ltd., for the amount of £					
3. Please debit £ from my:  □ Visa □ Visa Debit □ MasterCard □ Amex □ Maestro (UK only)					
□Visa □Visa Debit □ MasterCard □ Amex □ Maestro (UK only)  Card No:					
Start Date (Macotro only): Issue No. (Macotro only): Expiry Date:					
Signature: Date:					
(namover 18) Instruction to your Bank or Building Society to pay by Direct Debit					
For office use only. Originator's reference - 764 221					
Name of Bank:					
Address:					
Postcode:					
Account Name:					
Sort Code: Account No:					
Please pay IPC Media Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by					
the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my Bank or Building Society.					
Signature					
Signature: Date:					

(I am over 18)

Offer only open to new subscribers. Final closing date for all orders is in set February 2013. Orders purchased as a gift before the 9th December 2012 will start with the February 2013 issue published in January. All weekly titles will begin with the first available issue. Published in January and weekly titles will begin with the first available issue. Piezas after this cate will begin with the first available issue orders purchased for yourself will start with the next available issue — piezas allow up to six weeks for of-lever, 80 weeks for orders, 90 weeks 90

CODE: AEW2



- ☆ A subscription makes a thoughtful and lasting gift – there's a magazine for everyone!
- ₩ Why not treat yourself?
- **\*\*** Convenient delivery to you or your recipient
- # Free gift card with every gift subscription received before 9th December\*\*
- ₱ Plus read Amateur Photographer on your iPad at no extra cost<sup>†</sup>

#### WIN! One of six luxurious breaks for two in Malta\*

Phoenicia Hotel and Air Malta are giving you the chance to win one of six luxurious breaks for two in Valletta, including flights from a choice of UK departure airports. The lucky winners and guests will enjoy full board at this majestic hotel which overlooks the Grand Harbour and boasts a stunning pool deck, acres of gardens and a selection of bars and restaurants. You will automatically be entered into the prize draw on purchasing a subscription. For more information about this fantastic prize and for terms and conditions please visit www.magazinesdirect.com/prizedraw2013







w.phoeniciamalta.com or call 0800 862 0025. Malta operates scheduled services from

Complete the coupon opposite and send to: IPC Media Ltd, FREEPOST SEA 4394, Haywards Heath, WEST SUSSEX, RH16 3BR (NO STAMP NEEDED - UK ONLY)



### www.magazinesdirect.com/igh2

**0844 848 0848** quote code: AEW

Please have your payment details ready when you call. Open 7 days a week from 8am to 9pm (UK time) Overseas:+44 (0)330 3330 233

#### The UK's most prestigious competition for amateur photographers



#### **Dan Deakin** Nottingham **44pts**



in association with



#### Life in Monochrome

The results are in for the final round of APOY. Here we publish the top 30 images

Agnieszka Gasiorek, of Krakow in Poland, is the winner of our Life in Monochrome round of APOY 2012. Gasiorek will receive a Samsung NX210 with 20-50mm f/3.5-5.6, Samsung 30mm f/2 and Samsung 16mm f/2.4 lenses, plus a 16GB SDHC Plus memory card, worth a total of £1,346.99. The NX210 is an advanced compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, and an ISO range of 100-12,800 that lets you take high-speed photos even in low light. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.

Our second-placed winner is Daniel Portnoy, of Embrach in Switzerland, who will receive a Samsung EX2F high-end compact camera and a 16GB SDHC Plus memory card worth a total of £449.99. The EX2F has a 12.4-million-pixel, BSI (Back Side Illuminated) CMOS sensor, 3.3x f/1.4 (24-72mm equivalent) zoom lens and full HD 1080 video. It has built-in Wi-Fi for email, social networking and transfer, an ISO range of 80-3200 (up to 12,800 in extended mode) and a 3in AMOLED articulated screen.

Dan Deakin, of Nottingham, finished third in the round and wins a £250 Jessops Gift Card.

#### THE 2012 LEADER BOARD

Dan Deakin is the overall winner of APOY 2012. Many congratulations to Dan, who scored consistently in eight out of ten rounds and was 102 points ahead of second-placed Andrew Blake. Charles Spencer was third, with Richard Craze fourth and Nino Cannizzaro fifth. Congratulations to all those photographers who finished in the top ten.

1	Dan Deakin	314pts	6 Derek Hansen	148pts
2	Andrew Blake	212pts	7 Michael Marsh	141pts
3	Charles Spencer	200pts	8 Ben Ghibaldan	135pts
4	Richard Craze	154pts	9 Adrian Sadlier	129pts
5	Nino Cannizzaro	152pts	10 Dusica Paripovic	129pts









#### The UK's most prestigious competition for amateur photographers

Dusica Paripovic Bosnia and Herzegovina

42pts

Ballet dancer Judges say The negative space, the placement of the dancer and the unusual crop all work together to create an aura of intrigue and mystery. It's a terrific image

Pawel Pentlinowski Ireland

41pts

'The Reader' Judges say The judges were full of praise for this charming street shot of a man relaxing outside a café

Jayanta Roy India

40pts

"Lost" Judges say Jayanta has chosen unconventional framing for this poignant image of a group of children, and it has really paid off

Sandra ten Zijthoff Ecuador

39pts

Refugee girl Judges say The light and composition work well together in this image of a girl playing behind a curtain

Rachel von Hahn Canada

39pts

Camon EOS AOD, AOmm macro, 1.8seps at 1/5, ISO 1000 Candlelit self-portrait Juriges say Rachel's aim here was to capture movement, and the judges admired her use of minimal light and a long shutter speed to achieve this

Colin Woodhouse South Yorkshire

38pts

Dandelion Judges say Colin has caught the dandelion at exactly the right moment to create this delicate, well-composed image

10 Chan Kwok Hung Hong Kong

38pts

'Playground' Judges say This shot is framed just right, allowing the viewer's eye to travel up the pile of rubbish to the playful child at its summit

Emily Hargreaves Lincolnshire

37pts

Shetland cockerel Judges say The judges all agreed that this vivid silhouette really stood out among the competition

12 Alan Dufty Hampshire

Atlantic Beach, New York, USA Judges say Alan's image manages to employ a wonderful compositional arrangement while still feeling natural and spontaneous

13 Jon Rolfe Merseyside

'Portrait of Lemuta and Yousef' Judges say This unconventional portrait taken at the couple's farm in Romania makes excellent use of natural light

**Martin Birks** Lincolnshire

35pts

Bleak Midwinter Judges say Martin has used the sparse elements of this scene very effectively, and given his image a ghostly feel

15 Sai Archana Pararasasingam India

35pts

Two munias Judges say The stark diagonal lines give a sharp quality to this image of the two birds, conveying a sense of tension and vulnerability

**16 Justin Minns** Suffolk

35pts

'Boat houses' Judges say The splendid reflections are what make Justin's image of the Norfolk Broads come alive



























#### The UK's most prestigious competition for amateur photographers

77 Juan Silva Colombia

Tattooed portrait Judges say This simple but effective portrait makes intriguing use of light, shadow and white space

Motor paragliding in Porto, Portugal Judges say The cloud formations behind the silhouetted subject make for an exceptionally dramatic image 18 Ionut Visan Romania 33nts

19 Helen Norman Leicester 32pts Facial portrait Judges say The extreme dark tone of the lips provides a sharp contrast with the light on the rest of the features

Elaine Hagget Wrexham 31pts 'Study of a dahlia' Judges say Elaine has created an absorbing image of this perfectly shaped pom pom dahlia

Kate Ferris Isle of Lewis 30pts 'Jump' Judges say Kate's humorous shot is a fantastic feat of observation and timing

Ivan Galic Croatia 30pts 'Portrait' Judges say Ivan uses light, shadow and an unsettlingly skewed angle to great effect for this sinister image

Ova Hamer Argentina 30pts Canon PowerShot A710 IS 35-210mm, 1/640sec at 1/6 3, ISO 18 Crossing the street Judges say The low exposure adds to the atmosphere of this stylish street shot

Fred Wilkinson Durham 29pts Kepier Woods, Durham Judges say This image impressed the judges thanks to its different interpretation of the round's theme

Marta Varela Portugal Rose Judges say Marta has taken a different approach to a classically beautiful subject and produced this lovely crisp image

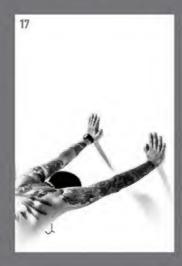
**26** Junaith Aboobaker Ireland Hooded child Judges say The judges were charmed by this expressive image of Junaith's daughter after an evening car ride

Ratul Upadhyay India 27pts say This delightful shot captures a moment of connection between youth and age

**28 Jonathan Trim** Tyne and Wear 26pts 'Captive contemplation' Judges say The inscrutable expressions on the subject's faces make this image worthy of repeated viewings

Matt Walkley Somerset 'Precious moment' Judges say The judges loved the close bonds of family depicted in this intimate, softly lit image

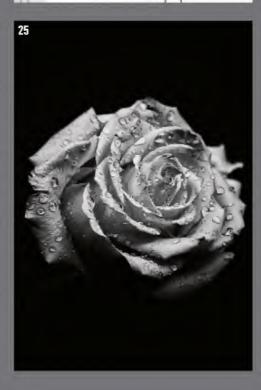
30 Richard Davies Kent 26pts Hope Street, Liverpool Judges say A judicious crop and Richard's excellent timing both add to the humour of this shot. The lines on the pavement were made by a street cleaner and then a man walked into the frame just at the right moment



































# COLLECT ® STORE IN A HURRY? COLLECT IN 30 MINUTES

- Order online and collect from your nearest Jessops store
- Collect your order in aslittle as 30 minutes
- Get our online prices in-store
- No additional charges









**Shop online 24/7** shop online and on your mobile



Collect@Store
Collect within 30 minutes



Order by phone call 0844 453 7000



## Persistence pays off

After finishing second and fifth in the past two APOY competitions, Nottingham-based **Dan Deakin** has convincingly emerged as the winner of APOY 2012. He talks to **Jon Stapley** 

LAST year, just 17 points separated Amateur Photographer of the Year winner Simona Bonanno from runner-up Lee Jeffries. In 2012, things played out a little differently. APOY veteran and familiar face on the leaderboard Dan Deakin produced a series of technically accomplished images that consistently impressed the judges and kept him in the top ten. Despite the return of old APOY faces, some of the most impressive entries yet from all over the world and plenty of tough decisions for our judging panel, Deakin's dedication and

skill eventually took him to the top of the leaderboard with a total of 314 points. Deakin wins £5,000 worth of Jessops vouchers as the overall prizewinner.

'I'm absolutely thrilled,' says Deakin, 'I knew winning was a possibility – I got in the lead early on – but I had visions of it all going wrong and me going down in the last round.'

APOY first caught Deakin's eye back in 2009. 'I entered one or two rounds randomly, and I was always around the top 30,' he says. 'I never won anything, but I looked at the scores

Deakin took fourth place in the Water in the Landscape round, with the judges saying that 'the infrared accentuates the foliage and clouds to stunning effect'









and realised that if you score well in every round, there's a pretty high chance that you'll win overall. So I entered in 2010 thinking I could win a round, and within two or three months I was top of the leaderboard!"

Deakin maintained this lead for most of 2010, but a drop-off in the last two months meant that the competition was ultimately clinched by Sean Slevin, while Deakin finished a respectable second. 'I got in touch with Sean and he's a good guy, so I lost to a worthy winner,' Deakin says. 'But I was pretty gutted.' Deakin entered the fray again in 2011 and emerged from that tight competition in fifth place, having given the top scorers an excellent run for their money. Although that was a fantastic achievement by anyone's standards, this year Deakin was keen to do even better.

#### **EARLY INSPIRATION**

'I got an SLR in 2005,' says Deakin. 'I was always interested in photography as a teenager, but I was totally put off by the cost of film.' Deakin cites his younger brother



Jacques as being a large influence on his interest in photography and his decision to pursue it as a hobby. 'He's a bit of an artist - he does a lot of painting and sculpting – and he was doing photography when I was just getting into it, so I learned all the basics from him. I got a lot of inspiration from my brother,' says Deakin.

Currently using a Nikon D700, Deakin has recently been experimenting with infrared techniques. He says that what he loves most about photography is the endless challenge it offers.

'There's always stuff to learn,' he says. 'As soon as you start shooting something new, you're right back at the beginning of that steep learning curve. And there's always something new - there are whole genres that I've never explored."

An orthopaedic surgeon by profession, Deakin doesn't get much of a chance to express himself creatively in his work, so he enjoys the chance that photography gives him to flex his creative brain.

Deakin did find some of this year's rounds tougher than others, and he says that one constant source of support has been his wife Helen. 'She screens all my entries and I ask her what she thinks,' he says. 'She's given loads of advice on each round's entry, and thinks of herself as a bit of a "photography widow" when I get a bit too carried away. She thinks all our holidays are planned around my photography, and I guess there might be a bit of truth in that!'

Top left: Deakin finished in 24th place in round 2 with his image 'Grandmother and grandson'

Far left: Round 5 saw Deakin reach seventh place with this image, which the judges described as delicate and compositionally interesting'

Left: Deakin shot this image of a spiral staircase in Boston, USA, for the Exploring the City round

Above: The Giant's Causeway in Co Antrim was the venue for Deakin's image in round 4

Above right: Deakin took this image for round 7 in his home town of Nottingham



#### THE COMPETITION

Throughout 2012, Deakin proved himself to be a very adaptable and consistent photographer, scoring highly in almost every round. This isn't to say that the competition was without its challenges.

'To do well in this competition, you've got to be ready for all genres,' he says. 'I actually found the woodlands round [round 9] the hardest. I don't know why this was difficult, because I do a lot of landscape work, but I must have gone out to Sherwood Forest four times and just got nothing - I

was completely uninspired.' Despite these setbacks, Deakin's entry won him eighth place in that round (see page 38)

Fortunately, Deakin remembers some of the other rounds a little more fondly. 'I guite like the spiral staircase from round 6 [see left],' he says, of the hypnotic, upwards-perspective architectural photo that won him seventh place in July. 'I was in Boston, USA, for a week and knew that I needed some APQY shots. All my best photographs come from when I'm travelling, or when I'm in a



new environment, so I had a really good couple of days with some incredible architecture. My entry was a funny photograph because it was totally unassuming: I saw this interesting staircase from ground level in a 1970s tower block. I took a few pictures of it and was just about to leave when I looked up and saw how they'd painted the ceiling orange. It was a totally unexpected shot.

Despite the far-flung location of his city shot, the photograph Deakin says he had the best time finding was actually taken on his home turf in Nottingham, 'I probably enjoyed shooting the street image most,' he says, referring to his perfectly timed shot of a man leaping through a heavy deluge of rain, which bagged him 35 points in August (see page 37). I'm near the city centre, so I can run into town when I see thunderclouds. It's actually pretty hard to time your arrival to get

Above: Deakin's image for round 9 earned him 41 points and eighth place

Below: The last round saw Deakin take third place, his highest position in the competition, with this shot of his son

there when it's chucking it down. I legged it in, leaving my long-suffering photography wife, and managed to get some good pictures of people in the downpour.

#### THE FUTURE

'I'll always be an amateur,' says Deakin, when asked where he'll be taking his photography next. 'But a genre I've always enjoyed is documentary. When I get a bit more time, that's what I'd like to concentrate on. I'd like to take on a personal project, develop it over a period of time and create a series of images that work together. It's the sort of thing that's never going to sell, but I can develop it.

This is something that Deakin has already been experimenting with, thanks to some fortuitous new arrivals at home. 'I've got a 16-month-old boy, and he's probably occupied most of my photography,' he says. 'I guess you could say that's been my project, although a lot of the images aren't entered in competitions. Most people probably wouldn't be interested, but it's what I enjoy shooting.' Deakin's son has featured in APOY twice this year - his hand appears in the 'Grandmother and grandson' image for round 2 (page 36) and in the thirdplaced shot for round 10 (left)

Deakin has also found himself inspired to continue with these kinds of projects thanks to his admiration for his fellow competitors. 'Lee Jeffries is an incredible portrait photographer,' he says. 'I only got into his work after APOY. That sort of work is the kind of way I'd like to go, I guess, although the fun of it is also that you don't quite know where you're going.' Indeed, Deakin seems quite content that his photographic future is not set - when asked if he'll ever be returning to the APOY arena, his response is a cryptic, 'We'll see...' AP

AMSUNG JESSOPS



## OF THE YEAR COMPETITION

#### **APOY** ROUND BY ROUND

Dan Deakin finished in the top 30 of APOY in eight of the ten rounds. His highest position was third

Round 1 Water in the Landscape

Position 4

Points 36

Round 2 Natural Light Portraiture

Position 24

Points 35

Round 3 The World Up-Close Position 00

Points 00

Round 4 At Dawn and Dusk

Position 13

Points 35

Points 45

Round 5 The Beauty of Plants Position 7

Round 6 Exploring the City Position 7

Points 43

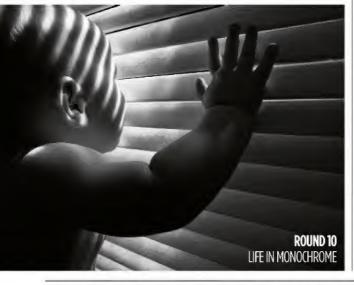
Round 7 On the Streets Position 20 Points 35

Round 8 Wildlife at Home or Abroad Position 00 Points 00

Round 9 The Great Outdoors

Position 8 Points 41

Round 10 Life in Monochrome Position 3 Points 44



You can view more of Dan's images on his Flickr photostream at www.flickr.com/photos/dandeakin/



CALL US ON 01438 367619 WWW.DIGITALDEPOT.CO.UK



High Quality Full HD Video Recording Featuring Versatile Recording Format Intuitive Design and the Rugged Body Featuring Double OLED display
 The Light Speed AF and the Advanced Focusing System Full Expandability for Professional Level Flexibility Various Creative Options for Photo and Video

#### NOW IN STOCK

from £ 1199.99

#### **PANASONIC**

I AIIAJOITIO	
PANASONIC GF2 & 14-42MM	1£279
PANASONIC GF1 BODY	£199
PANASONIC GF1 14-42MM	£229
PANASONIC G3 BODY	£239
CANON	
CANON 350D & 18-55	£209
CANON 5D MK II BODY	£1199
CANON 50MM F1.8	£69.99
CANON 16-35MM L	£749
CANON 35MM 1.4 L	£999
CANON 28-300MM L	£1799
CANON 5D BODY ONLY	£599
CANON 70-300MM IS	£349
CANON 135MM F2 L	£699
SONY	
SONY A55 & 18-55	£379
SONY A200 BODY & GRIP	£229
SONY A200 & 18-70	£249

SONY A350 & 18-70.....£599

SONY NEX-7 & 18-200.....£899

#### NIKON

NIKON	D200 & GRIP	£349
VIKON	D200 BODY ONLY	£329
<b>NIKON</b>	D3000 & 18-55	£249
NIKON	D2X BODY ONLY	£499
VIKON	16-85MM VR LENS	£349
VIKON	18-35MM LENS	£449
NIKON	35MM 1.8G LENS	£599
VIKON	50MM 1.8D LENS	£299
VIKON	18-200MM VR II	£449
VIKON	28-70 F2.8 ED	£699
VIKON	17-55MM VR	£749

PART EXCHANGE WELCOME **GREAT PRICES PAID** FOR YOUR EQUIPMENT

TRADE IN AND TRADE UP AT DIGITAL DEPOT



#### **PANASONIC**

35-100mm f2.8 OIS Lens **NOW IN** STOCK

£999.00

#### **PANASONIC**



G5 14-42MM X KIT Superb Image Quality MOS Sensor and the Venus Engines 6 fps Burst Shooting 14 Artistic Effects and Scene Mode

PLUS £80 CASHBACK

#### **ACCESSORIES PANASONIC** DMW-MS2 **STEREO** SHOTGUN

£279.99

MIC

#### **PANASONIC** DMW-FL360L **FLASHGUN** Wireless Capability with the DMC-GH3 £249.99 **ACCESSORIES**





**VIST OUR STORE** 13 HIGH STREET STEVENAGE OLD TOWN **HERTFORDSHIRE** SG1 3BG

OPENING HOURS MONDAY TO SATURDAY 9AM TO 5:30PM FREE PARKING

**2 YEAR WARRANTY** ON ALL NEW PRODUCTS facebook.com/digitaldepotuk



**FOLLOW US** twitter.com/digitaldepot



# THE FRED SALE

IS COMING...

**DOMKE**ROLLING

PROPACK 217

SAVE £200

RRP £299.99 WAS £249.00

£ 9900

STOCKS LAST

**INSTORE AND ONLINE** @

**Camera**World



## 2012 FORUM WINNERS

AP's forum competition offers our readers a monthly opportunity to showcase their most creative and dazzling images with the forum community. Here we present each month's winners

**INTERNET** forums can offer the opportunity to share information, give advice and, in the case of our own web-based community, show of your well-honed photographic skills.

Each month our competition presents our forum members with a 32GB Micro SD card with SD adapter for the winner, and 8GB cards and adapters for the second and third places. Second and third places also get an 'Amateur Photographer Loves My Pictures' mug.



January Cold As Ice

#### Derwentfrozenwater Benchista

Benchista has created a wonderful picture that shows us an amazing view, in amazing conditions and in amazing circumstances. You can feel the cold just from the coolness of the cyan/blue sky, and the blue shadows and mist in the mountains further that impression.

The blues seem so much cooler because of the warm colours of the sun on the frozen lake in the foreground – cover it over with your hand to see what we mean. It's a long thin picture, but it doesn't need cropping top or bottom, as the stripes of blue, grey and peach are very comfortably proportioned. And our favourite bit? That long shadow behind the man on the ice.

Great shot, Benchista!



February Contre-Jour/Lit From Behind

#### Flaming Hair BrianWall

What an absolutely stunning picture. The colours are incredibly powerful. Technically, of course, it is dreadful, with all that lost detail and pixelation, but had it been crispy and detailed it would not have possessed half the charm or the same degree of drama.

The girl's hair is alight with the fire of the setting sun, and the wind blows the flames across the frame. The sea in the background is like molten lava flowing at her feet. The colours are so intense you'd be forgiven for being unsure if this was a vision of heaven or of hell, although we'd be inclined to believe it is the former. Just brilliant, and the kind of picture you can go

back to again and again.









#### March Still Life Ghirardelli

Betinalap

You'd have to be lactose intolerant to not be drawn to this image. You can taste what those things would be like in your mouth, and smell what your nose would experience were you to place your nostrils close to the warm, melting, soft, gooey slabs.

The focus ensures we maintain our attention at the action-end of things, as if the draw were not strong enough already. And the softening into the distance delivers a faint hint of romance. The plain background gives us nothing with which to distract ourselves, and the clever backlighting aids depth and gives a sense of place rather than pure, factual studio.

**April** In The Garden

#### **Spring Sunshine** lan J Turner

This is the kind of picture that is so great you think it must be constructed. The arrangement of the heads, and the perfect depth of field that makes the stamens stand out but which still allows the defining shapes and colours of the daisies to be described, look very organised. The perspective is close-to, as from a standard lens that allows big foregrounds and exaggerated differences.

The colours, pastel but bold at the same time,

are simultaneously vibrant and relaxing. Their distinctive characteristics are strangely familiar – unusual and typical in one. lan JTurner has clearly thought about what he wanted to do, and has done it in a deliberate manner. It's very good.

May Something Small

#### **Clematis Head**

Devon Eric

This is a pretty amazing shot. It's a great subject, for sure, but as we all know that doesn't make a picture

on its own. It is a combination of great lighting, a good choice of background and blue tone.

We're pleased Devon\_Eric didn't decide to make the background completely black as that would have introduced a harshness to the image. Having a moderate grey works very nicely, providing just enough contrast to make the subject stand out, but without overdoing the contrast to make the shot dramatic. The light from behind creates that bright furry edge, as well as the darkness in the core of the head, and that catchlight on either side of the stem prevents it disappearing into the background.





June Non-Human Life

#### **Life? Certainly not** as we know it, Jim

Devon Eric

We loved this picture from the first moment we saw it. For us, it conjures up images of strange sea creatures, perhaps the distant cousins of jellyfish, and red blood cells, photographed with microscopic precision. But that's not why we like it. Its appeal lies in its ambiguity. It's not entirely clear what the subject is but whatever it is, it is mesmerising. The glistening blood-red colour, what appear to be splashes from the top of the objects and mesmerising, swirling patterns all come together to form a compelling image. Technically strong and nicely lit, the allure of this image is in its abstraction. We loved this picture from the first moment we

#### July Travel **Journey** Marty G

This image is uncomplicated, unfussy and like the sketches Bert makes in the film Mary Poppins, makes us want to leap into the picture and join these travellers on their adventure. We're used to seeing landscape images shot in a horizontal format, but fewer are shot vertically – and successfully. One of the main strength's of this picture is Marty G's decision to shoot vertically so the people are at the bottom of the frame. They are perfectly placed in the centre and the light falls on them in such a way as to highlight their expressions and gestures. We, the viewers, want to follow the people beyond the edge of the frame and it is this impression of motion that is the photograph's key. is the photograph's key.



This image stood out straightaway. The expressions on the children's faces – their sense of anticipation, determination and focus – is palpable. It's unclear where this image was taken, but its suggestion that these children may be Olympic champions of the future is a clever take on the theme.

From a technical point of view, the lighting is great

and the exposure spot-on. The variety of tones and shadows on the figures, coupled with the shallow depth of field, helps to give the image depth. It's good how Devon\_Eric has crouched down slightly to the children's level to take the shot, which draws the viewer into the scene, and we like how he has used the surrounding figures to frame his main subject.





September Leaf

#### New leaves

RexK's picture is a particularly strong example of backlit plants and flowers. There is something very delicate about the lighting that grabbed us straightaway. You could be forgiven for assuming it was taken with natural light and the way the light illuminates the reds, pinks, oranges and yellows of the leaves is fantastic. The light also accentuates the vein patterns of the leaves to interesting effect.

It may sound silly, but it is a moving image.

There is something quite touching about the scene – a flourishing plant against a dark, menacing background. In this way, there is a kind of story at play here that you don't often find with plant images. It's a strong and worthy winner.

#### October Above Your Head/Looking Up

#### Shinjuku, Tokyo Yehisu

Without the bird this image would be sorely lacking and not half as striking as it is – the bird anchors the picture and provides a vital focal point. Did Yebisu find this scene, frame the shot and then wait for the bird to fly into the frame, or was it was a happy coincidence that the bird appeared?

This is an excellent image and it is clear that

This is an excellent image and it is clear that a lot of thought has gone into the composition's design – the interplay of the light and the material of the buildings, and the buildings' leaning angles, for example. We also love the traces of grain you can see in the buildings and sky, which contributes to the image's authentic, timeless feel, and the subtlety of tone throughout.

#### November High ISO

#### Outdoors Late-Night Concert Crowd Mike\_Morley

It's often difficult to pinpoint exactly why an image catches your eye, but this one does for a couple of reasons. First, the silhouetted figure towards the left of the scene commands the space so well without being overbearing. Even though he is a silhouette he is a very strong presence, indeed the focal point of the picture.

The light source positioned neatly above him in the top left-hand corner is another compositionally strong feature and draws the eye first. The golden light gently outlines the gaggle of people in the image. The use of light here is super – it is as much a character in the scene as the figures themselves. It's a very interesting winner for November.



## **2013 THEMES**

Taking part in a light-hearted contest like the monthly AP forum competition is great fun, inspiring and can help you get a bit of direction into your photography.

Here are the themes for next year, so you can plan ahead.

Visit www.amateurphotographer.co.uk/ forums for a full briefing.

January	The Colour of Night		
February	The City Up Close		
March	In the Shadows/Light and Dark		
April	Framing the Shot	_	
May	Looking Down		
June	Seeing Double/Reflections		
July	Square Format		
August	Human Wildlife		
September	Reach for the Skies		
October	The New and the Old		
November	Wild World/Animals and Insects		
December	Winter Wonderland		
		_	

## Power to impress

Produce vibrant, lifelike prints with the PIXMA PRO range. With a choice of either a next generation 8-ink system, or up to a 12 ink LUCIA pigment system, whichever model you choose will provide phenomenal photographic reproduction. The advanced monochrome printing technology means great results aren't limited to just full colour images. Produce prints up to 14" wide on these professional quality A3+ inkjets, and give your images the astounding finish they deserve.

canon.co.uk/PIXMAPro

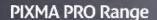




PHOTO PRINTER

Canon PIXMA PRO-1











PIXMA PRO-10



PIXMA PRO-1

The printers your images deserve



NWO X



# SIST CLOSING DATE POINT

# VOTE FOR YOUR FAVOURITE RETAILER



When you're buying a camera or any item of photographic equipment, the service you receive is as important as the price you pay. Whether it's informative buying advice or, in the case of online retailers, swift delivery and equally swift action if things go wrong, good service is a precious commodity that should be shouted from the rooftops. That's where the *What Digital Camera* and *Amateur Photographer* Good Service Awards comes in, by recognising and rewarding those retailers who go that extra mile. There are three categories: Best Online Retailer, Best High Street Independent Retailer and Best High Street Multiple Retailer. So PLEASE rate the service you received, and help us to reward the retailers that deserve it.



# ENTRY FORM I would like to vote for: Branch address: Purchase made: In Store Mail Order Online Product bought: I rate their service as: out of ten (10 being the best) YOUR DETAILS Name: Address: Postcode: Email:\*

#### PLEASE SEND YOUR COMPLETED ENTRIES BY 31ST DECEMBER 2012 TO:

Nadine Thomas, 2013 Good Service Awards, IPC Media, Blue Fin Building, 110 Southwark St, London SE1 OSU Or to vote online, visit: www.whatdigitalcamera.com/gsa



#### WHAT YOU SHOULD LOOK FOR

THE GREAT thing about abstract images is that you don't have to live in one of the country's great beauty spots or national parks, as the material you need is all around you. Great subjects can be found in your local park, woodland and even in the garden.

The edges of lakes, puddles, streams, leaves, dead seed heads, snow, frost and ice are all ideal things to photograph. I also use objects from around the home or bought from online auction websites, which I then freeze and photograph.

As with most photography, light plays an important part in really successful images, which is another reason to go out early. It is the time around sunrise, when the sun is low in the sky, that the light is soft and warmer in colour than later in the day.

As well as interesting objects to photograph, try to look at how the sun is lighting the object. Catching your subject in the right light can make all the difference. Sometimes waiting for a few minutes for the light to reach an interesting scene or even shading the subject can really improve your image.

As you walk, look for interesting shapes and patterns, and keep an eye open for textures and attractive colours. You are looking for details, so take your time and explore carefully.

Everyday objects can be transformed in winter. Rusty corrugated iron panels, cobwebs, the bark of trees and even greenhouse glass encrusted in frost can hold wonderful ice patterns. Try spraying water on some glass or a mirror and leaving it outside on a frosty night. Another intriguing subject is frost on car bodywork and windows — the colour of the paint can make the frost patterns look amazing.







'As with most photography, light plays an important part in really successful images'









#### THE RIGHT EQUIPMENT

I USE a tripod, remote shutter release and a range of lenses for my abstract images. My most used lenses are a Canon 100mm macro and 24-70mm. Longer lenses work better for me because I like to get in close and fill the frame with detail, excluding anything that can distract the eye. I always take a polarising filter that can help to saturate colours and alter reflections. Don't feel you need an expensive DSLR to make really good winter abstracts. Compact cameras excel at close-up photography and have amazing depth of field capabilities.

Select the macro mode (usually

symbolised by a tulip icon) and you can get really close to your

rather than using the zoom, to get

subject. Move the camera close.

the best images (it still pays to use a tripod, even with compacts). Compacts will often allow you to get the lens to within a few centimetres of the subject for some very dramatic images. If your compact allows you to shoot in raw format, that will give you greater latitude in processing your images later. Although these cameras are described as 'point and shoot', don't be tempted to take that approach. Careful attention to composition and light will elevate the image above the average.

Even smartphones can be used. I went out for a walk with just my phone and took the images above in the early morning frost. I use an app called Pro Camera that allows you to adjust the exposure independently of the focus point, which is very useful.



## **BECOME A**

shoot abstracts in the comfort of your own home. When I go out for a walk, I take some polythene bags and plastic tubs (take-away and margarine tubs are perfect) and collect objects lying on the ground, such as leaves, seed heads, shells and pebbles. Then I head back home to add a touch of winter to my finds

I use a few different techniques to add the winter look. Try spraying objects with a flower mister and then placing them in the freezer to freeze the individual droplets. Alternatively, you can leave objects outside in an exposed area of the garden on a frosty night. By morning, they will be frozen and ready to photograph.



WHEN working outside, and especially in the cold, it is important to keep warm. If you begin to get cold your concentration will wane and the quality of your images will suffer.

Often you need to work quickly as the winter sun can soon raise the temperature just enough to start melting frost and snow. A tripod and remote shutter release will allow you to get excellent depth of field by using narrow apertures to achieve tack-sharpness.

Position the camera carefully. so it doesn't cast a shadow on your subject.

Using objects from the freezer also requires speed. I get all my kit set up in advance and only bring each object out when I am ready to start shooting. Once it starts to thaw, I put it back in the freezer and bring out another.



#### CONCLUSION

MAKING abstract and macro images in winter can be absorbing, creative and very rewarding. Being able to work close to home is a great way to fit your photography around your work and time with the family. The techniques expand our skills as photographers and the results can be captivating. You might even find yourself wishing the winter would hang around for longer.

## **FREEZE FRAME**

If you want to photograph something different, try freezing an object in ice. In this case, a sea horse from an online auction site makes a fantastic subject

IF THE weather's mild and there's no snow or frost, you can improvise by freezing an object yourself. In the example here, I used a preserved sea horse that I found on an online auction site.

First, place the object in a translucent plastic tub, half-filled with water and put it in the freezer. During the freezing process, break the ice and refreeze it a couple of times. This will add bubbles and cracks into the ice giving it a more interesting texture.

Once you are happy with the look of the frozen object, place it on a window frame. I used a north-east-facing window as the light is bright but soft in the mornings, which is ideal for macro work.

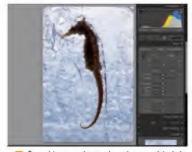
Mount your camera on a tripod. I used my Canon EOS 5D Mark II with 100mm macro



lens, and made sure the lens was parallel to the subject to make it easier to get good depth of field. When working with a macro lens, depth of field is critical and if the lens isn't parallel with the subject some areas of the image can easily lose sharpness

In this case I set the camera to ISO 100 for a noise-free image and selected f/16 to ensure good depth of field, which required a 13sec exposure. I avoid using flash whenever possible, preferring the beauty of natural light. I use live view to manually focus the lens, zooming in to 5x on the screen to see clearly as I focus.

Use the histogram to get the right exposure. I work in manual and, having chosen my aperture, I check the histogram after each shot. I slow the shutter speed down until I get a histogram that is as close to the right-hand edge of the graph as possible without it touching. This gives me the largest possible raw file my camera can produce, with lots of detail in the shadows, enabling me to maximise the quality of the final image in postprocessing (see below).



Once I have an image I am happy with, it is time to begin processing the file. I use Adobe Lightroom for most of my work, with some final touches applied in Photoshop. The image above shows the unprocessed raw file in Lightroom straight out of the camera.



The first step is to crop the image to remove any distractions around the edges. You will also see I have rotated the image a little to get the sea horse upright. Objects often move a little during freezing (although a carefully placed blob of Blu-Tack can help secure them).



The next step is to make some careful changes to the sliders in Lightroom's Basic panel in the Develop module. You will see from this screenshot that I have moved the blue/yellow white-balance slider a little to the blue side to give the image a slightly colder feel. I have lifted the Shadows and Highlights sliders to brighten the image and bring out the detail in the sea horse's body. A slight boost to Clarity, Vibrance and Saturation has boosted the colour and crispness of the image. The next step is to move it into Photoshop.



In this screenshot you can see that I have added a Curves layer and adjusted the curve into a very gentle 'S' shape to add a little contrast. I have also used the Clone tool to remove a distracting crack in the ice that ran close to the back of the sea horse. After some gentle sharpening, the image is complete.





#### DigitalSuperStore PROFESSIONAL Dealer

## EXCHANGE W

## Southampton

#### londoncameraexchange

11 Civic Centre Road, Southampton, SO14 7FJ











Browse Canon online at

#### lable - phone or call in for latest stock/price details





2 YEAR WARRANTY



#### **BUY NOW PAY LATER!**

0% deferred finance many Items If balance pold within 12 months.ll Subject to status, 20% min. deposit, 529 settlement fee payable. Phone for details (in-store customers only).

of equipment now available to Professionals & Businesses

#### **High quality USED EQUIPMENT** www.LCEgroup.co.uk



Fast Courier D4.99 P&P or Mail Order

#### Canon EOS Professional Centre

## R DEALS!



EOS 600D

EOS 650D



€699.99 PIXMA Pro 1 A3+ £599.99

w! PIXMA Pro-10 A3+ New! PIXMA Pro-100 A3+ New! PowerShot G15 PowerShot G12

£579.99

£419.99 £499.99 €329.99



EOS 60D EF-S 17-85mm IS USM £869.99

.999



EOS 5D MRII Body

EOS-1D X - Interest Free Leas Body only £4899.99 Purchase Now Available! Body only £4899.9 LESS 0100 Minimum Part Exchanget (on your old SLR)

With 22mm f/2 + FF lens adapter - Only £789.99

New low £1399.99

New! EOS M compact system camera

#### **TOP 10 LENSES**

UP TO £160 CASHBACK! EF 8-15mm £1099

> EF 16-35mm L EF 17-40mm Less \$5 /4L USM

NEW! EF 24-70mm t/2.8L USM II SRP 62299 NEW! EF-S 18-135mm IS STM (/3.5-5.6 snp.ca.co £349.99

EF 24-105mm Less 600 Ca €849.99 EF 70-200mm Less £160 !

14to £1799-99 1/2.8L IS II USM Mus FREE Carrel to EF 70-300mm Less £80 CashBar £1149.99 f/4-5.6 L IS USM

EF 100-400mm £1219.99 EF 100mm Less \$55 C

£699.99 f/2.8L Macro IS + 300mm f/2,8L IS II USM Limited stock, SRP FREEDS

£1249.99

£1579.99

£719.99

£4049.99

£4987.99

TOP6 LENSES 📢

18-200mm AF-S Leas EEG CashBack 95 59.99

18-300mm AF-S Loss £70 €

v! EF 24-70mm New! EF

24-70mm AF-S

70-200mm AF-S

300mm AF-S



#### Nikon Professional Dealer **PROFESSIONAL** Dealer

#### TOP 3 DSLR DEALS!



D3100+18-55mm VR €299.99



D5100+18-55mm VR £449.99



D7000 Body €639 245

Feature packed, hi-res 24.1M DSLR with 3" Vari-angle LCD 25600 max ISO, 5fps shootin 39 AF points, Smartphone D5200 & 18-55mm VR Zoom **D800** €Phone Plus D800E without k **£Phone** 

D3200

New! D5200

£439.99



200-400mm f/4

Nikon 1 V1 & 10-30mm £299.99 Nikon 1 V1twin zoom kit with 10-30mm + 30-110mm PLUS FREE CAMERA BAG: £459-99

New! Nikon 1 V2 +10-30mm - £Phone

SONY 📿 centre







w! X-E1 CSC + 18-55mm SRP 01150 EPhone TAMRON 18-270mm VC PZD Di II

f/3.5-6.3 Superzoom ONLY £399.99 55-200mm Di II Macn Zoom only £99.99! Manfrotto Main g

190x PROB FREE MONOPO 679B & 496RC2 Head



Alpha 65 Alpha 57 **OLYMPUS** OM-D E-M5 & 12-50mm lens kers £1149.99

londoncameraexchange

SanDisk Dtamrac

Call 02380 335363 for de

e-mail: southampton.civic@LCEgroup.co.uk www.LCEgroup.co.uk Open 9am-5.30pm Monday-Saturday, 11am-4pm Sunday Manager - Matthew Sanders - BA (Hons) Photography







## The stuff of dreams

**Tim Walker** is one of today's most exciting and influential fashion photographers. Oliver Atwell takes a stroll through his latest exhibition

**FASHION** photography and tableaux imagery often go hand in hand. Flick through the pages of magazines such as Vogue and Dazed & Confused, and the garments on display almost seem to play second fiddle to a hinted-at story and narrative that threatens to spill out of the frame to reveal plot turns and character developments. Take a look at the beautifully arranged images of Sarah Moon or the extravagantly strange work of Paulina Surys and you'll get an idea of the potential of this elastic genre.

Tim Walker: Storyteller is a huge event in the photography exhibition calendar. It's not often that these works are collected into one gallery and rarely in such an impressive space as London's opulent Somerset House. Walking through its corridors, it quickly becomes clear why this environment is the perfect place to view Walker's images. The luxurious architecture and high ceilings look almost as if they have been projected right from the psyche of Walker's romantic mind. In fact, you almost begin to suspect that the entire building was constructed just to house the dreamlike imagery held within.

The first thing you notice when viewing the exhibition is just how prolific Walker is - his output is vast and the walls are lined with countless examples of his imagery. At every turn Walker's photographs vie for space, but crucially they never seem to clash. Yet you won't find Walker's images just on the

Above left: Giant doll kicks American fashion model Lindsey Wixson, Northumberland, 2011

Top right: Alexander McOueen with skull and cigarettes, London, 2009

Above right: One of the life-sized props used in Tim Walker's images

walls - that would be far too conventional. The gallery space has also installed several wooden crates, many of which are bursting at the seams with straw, as beautifully charming and makeshift platforms to support the photographs.

Walker's work spans several styles, from the grand fairy-tale imagery he has become known for to the simpler portrait images that haven't had quite as much exposure. Of these, perhaps the most fascinating is his portrait of the late fashion designer Alexander McQueen (see image, top). It's an unfussy photograph, but one that carries a feeling of quiet melancholy - something that is, of course, brought to the fore due to the designer's death in 2010.

Yet it's the eye-popping visual feats that people really know Walker for and these are in abundance. It can be overwhelming at times attempting to absorb each and every one of these images, and naturally some are stronger than others, but for every weak image there are plenty more to keep your imagination captivated.

One of the most intriguing questions that could be raised about these pictures is just how much of it is really Tim's work. These



photographs are the result of collaboration between lighting teams, set designers, fashion designers, models and the photographer. Perhaps it's easier to think of Walker as the director and cinematographer of his own films. Just as in cinema, it is the director's endeavours we see on screen, and so it is here. These images are undoubtedly Walker's personal vision.

Something that Walker's photographs have often been accused of - in fact, something that much fashion photography is accused of - is that the images are all surface and no depth. However, that is to miss the point. Walker's photographs are in one measure an exercise in extravagance and in another an attempt to create a hypnagogic narrative that can carry off the viewer's imagination into a whole new (and largely artificial) dreamlike world. Yes, these images are superficial, but it's no more superficial than creating an atmospheric landscape image or one of a native creature in the African plains. At the end of the day,

they are simply beautiful to look at.

One of the most noteworthy aspects of the exhibition is the decision to include a handful of the life-sized props that Walker has used in some of his images. In one of the rooms, sections of a Second World War Spitfire (see opposite page) crowd the space like the sole members of an industrial elephant's graveyard. In another, a huge swan-shaped raft takes centre stage.

It's clear why the curators imagined that the inclusion of these items would appeal to gallery visitors, and each item is never less than intriguing. Yet it's difficult not to feel that seeing these objects in the flesh somehow strips away the magic of the images. It's a peek behind the scenes and, as a result, breaks down the illusion of Walker's dreamy imagery. Much like watching the behind-the-scenes footage of your favourite film can break the cinematic spell, here too we have a similar revelation that risks grounding the images in reality. That said, it's difficult not to be more than

Malgosia Bela and five guardsmen, Glemham Hall, Suffolk, 2009

a little impressed when faced with the gargantuan doll that awaits you at the exit. It's a prop so huge and intimidating that one almost fears being snatched away and carried off to some demented and inescapable playhouse.

Another bugbear is the inclusion of text within the exhibition. Artist statements are troublesome at the best of times, but when reading Walker's thoughts and justifications for his work it can often be difficult to know whether he is being serious or, most worryingly, somewhat self-regarding. The images really are strong enough to stand up by themselves and it's perhaps best to let them do the talking.

While this style of imagery may not appeal to every reader, Walker's exhibition is still one to keep in mind. The images are a genuine wonder to behold, and if you're going to dip your toe in the world of fashion photography you might as well do it in the most extravagantly decorated fountain you

Tim Walker: Storyteller is on show until 27 January 2013 at Somerset House, East Wing, Galleries, East Wing, Strand, London WC2R 1LA. Tel: 0207 845 4600. Website: www. somersethouse.org.uk. Open daily 10am-6pm and until 9pm on Thursday 20 December (24 & 31 December 10am-4pm, 25 & 26 December closed, 1 January noon-6pm). Free admission

## Amateur Photographer's... ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH I PHOTOGRAPHER I CAMERA

## Boulevard du Temple

It is scratched, battered and faded in places, but **Louis Daguerre's** landmark photograph of 1838 contains the first known image of a person, writes **David Clark** 

**IN THE** mid-1830s, two rival pioneers of photography were, unknown to each other, both attempting to create a method by which they could make a permanent image using a camera.

In Britain, William Henry Fox Talbot (1800–1877) experimented with his 'photogenic drawing' process from 1834 onwards. In 1835, he had made what is now considered the world's oldest photographic negative – a picture of a latticed window at Lacock Abbey in Wiltshire – but didn't make his findings public.

Meanwhile, in France, Louis-Jacques-Mandé Daguerre (1787-1851), an artist and physicist, was developing ideas that he had discussed with his business partner Joseph Nicéphore Niépce, who had died in 1833.

Niépce had successfully made the heliograph 'View from the Window at Le Gras' in 1826 (see AP 24–31 December 2011), a positive image recorded on a sheet of pewter plate sensitised with bitumen of Judea, following an eight-hour exposure. Daguerre was striving to create a process that was simpler, required shorter exposure times, and produced sharper and more detailed results.

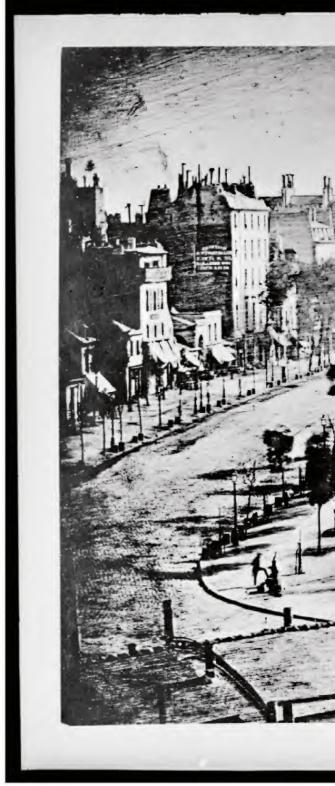
By 1837, Daguerre had developed the process later known as the daguerreotype, a direct positive image recorded on copper plate coated with a light-sensitive compound, silver iodide. The image was



developed by applying heated mercury vapour to the surface and then made permanent by removing excess silver iodide with hot salt water.

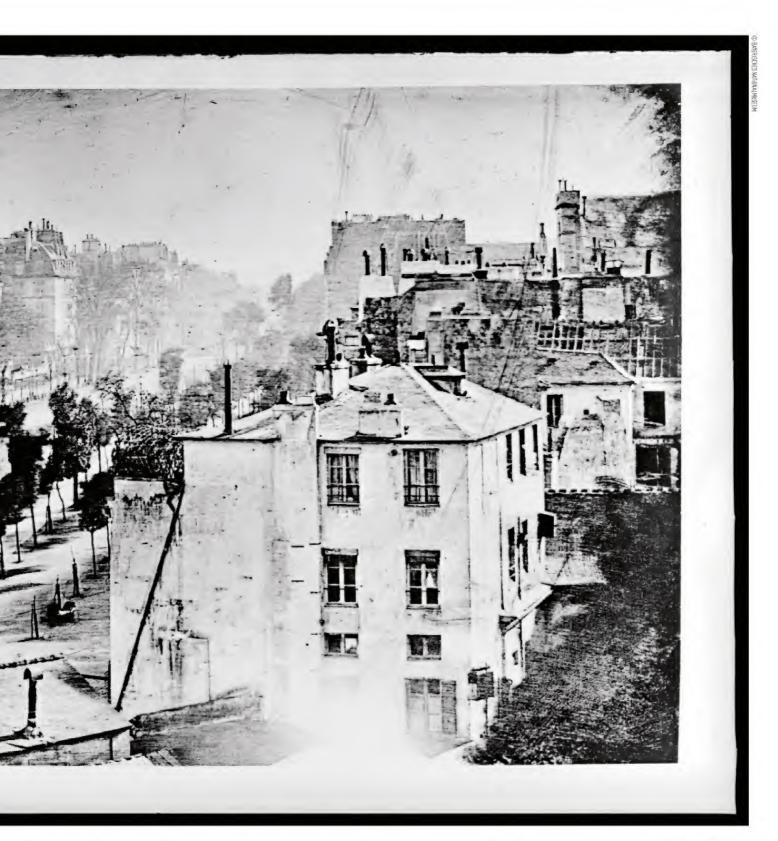
Images produced in this way required an exposure time of 10–20mins and were laterally reversed. Daguerre said that the first image successfully produced using this process was his 1837 still-life image 'L'Atelier de L'Artiste' ('The Artist's Workshop').

Despite this success, Daguerre was unable



Above left: Louis Daguerre, photographed c1845 by Jean Baptiste Sabatier-Blot to attract commercial sponsorship for his invention. Instead, he decided to announce it at the French Academy of Sciences on 7 January 1839, although he didn't reveal the details of the process. Members of the Academy subsequently examined examples of Daguerre's work at his studio and declared the daguerreotype an invention of national importance.

One of the images Daguerre had produced by this time was the image titled



'Boulevard du Temple', made in the spring of 1838 from the vantage point of his Paris apartment. Daguerre made at least three versions of this street scene, but the most successful was the one produced at 8am on a bright, sunny day.

The camera he used was a light-tight outer wooden box with a lens on the front and an inner box containing a slot for a sheet of ground-glass plate at the back. Behind it was a mirror at an angle of 45°, on which

the photographer could see the image projected by the lens onto the ground glass. Focus could be adjusted by moving the inner box forwards or backwards. When the image was sharp, the photographer replaced the ground glass with a 6.5x5in sheet of lightsensitised copper plate for exposure.

Despite the difficulties of using this equipment, the resulting street scene was detailed and well composed. The aspect of the image that particularly excited those who saw it was the figure clearly visible in the bottom left-hand corner. He is thought to be the first person ever photographed.

This daguerreotype was seen in March 1839 by the American inventor Samuel Morse, who visited Daguerre in Paris. He described it in a letter to the New York Observer: 'Objects moving are not impressed [on the plate],' he wrote. 'The Boulevard, so constantly filled with a moving throng of pedestrians and

Above: Boulevard du Temple, Paris, photographed by Daguerre on a spring morning in 1838



The first commercially available daguerreotype camera, made by Alphonse Giroux of Paris, c1839

carriages, was perfectly solitary, except an individual who was having his boots brushed. His feet were compelled, of course, to be stationary for some time, one being on the box of the boot-black, and the other on the ground."

The man's ideal positioning in the frame, plus the necessity of him being still for the majority of the exposure (at least 10-15mins), has led some commentators to speculate that Daguerre arranged for him to stand in that position.

Morse, himself an accomplished painter, was highly impressed by the fruits of Daguerre's invention. 'The exquisite minuteness of the delineation cannot be conceived,' he continued in his letter. 'No painting or engraving ever approached it.' He enthusiastically pronounced the daguerreotype 'one of the most beautiful discoveries of the age'.

Later in 1839, the French government acquired the rights to Daguerre's invention in exchange for lifetime pensions for Louis Daguerre (who was annually paid 6,000 francs) and Nicéphore Niépce's son, Isidore (4,000 francs). Finally, in August that year, the government announced the invention as a gift 'free to the world' and published full details of the process.

Sadly, fewer than 25 of Daguerre's originals exist today. The majority of his work, including notes, research and experimental plates, was destroyed by a fire in his

laboratory in March 1839.

Later that year, the 'Boulevard du Temple' image was sent, as part of a triptych of daguerreotypes (which included another of Daguerre's images of the same street) as a gift to King Ludwig I of Bavaria. The triptych later became part of the collection of Bavaria's National Museum.

In the 1970s, while the images were on loan to the Munich Photography Museum in Germany, it was noticed that they were becoming badly oxidised. However, an 'expert' attempt at cleaning them only resulted in the remaining details of Daguerre's original images being damaged beyond repair.

Fortunately, the American photo-historian Beaumont Newhall had made copies of the originals in 1936 for an exhibition at the Museum of Modern Art in New York, and the 'Boulevard du Temple' images we know today are facsimiles created from Newhall's copies.

While Daguerre's images caused amazement at the time they were first revealed, the daguerreotype was a shortlived process and had almost disappeared by the 1860s. Fox Talbot's rival calotype process, which produced a negative from which positive images were made, proved more durable. After its introduction in 1841, it went on to form the basis of the photographic process until the end of the 20th century. AP

#### **BOOKS AND** WEBSITES

Books: Information on Daguerre's process can be found in The Daguerreotype by Dominique de Font-Reaulx and The Daguerreotype: Nineteenth-Century Technology and Modern Science by M Susan Barger and William B White. Websites: More on Louis Daquerre's life, plus useful links, can be found on www. wikipedia. org. Material on the 'history, science and art of the daguerreotype' can be found on the Daguerreian Society website, www. daguerre.org.

#### **Events of 1830s**

#### 1830

King George IV of the United Kingdom and Ireland dies and is succeeded by his brother William IV

#### 1830

Opening of the Liverpool and Manchester Railway, the first city-to-city steam-powered passenger railway in the world

Naturalist Charles Darwin begins his five-year journey on board the HMS Beagle

#### 1832

Andrew Jackson is re-elected as US President

#### 1833

The Slavery Abolition Act is passed by the British Parliament. Enacted the following year, it frees all slaves in the British Empire

The Great Fire of New York, destroys 530 buildings, including the New York Stock Exchange

#### 1837

Charles Dickens publishes the first part of his second novel, Oliver Twist

King William IV dies and is succeeded by his niece, the 18-year-old Queen Victoria. She rules the United Kingdom and Ireland until her death in 1901

#### 1838

The SS Great Western, designed by Isambard Kingdom Brunel and the largest ship in the world to date, makes its maiden voyage from England to New York in 15 days

#### 1839

A major cyclone hits India, resulting in the deaths of more than 300,000 people



jessops.com

## **INTERFIT** EZY-FLO LIGHTING KIT

No experience necessary! The Ezy Flo kit provides an instant continuous light source to allow you to create simple but fantastic studio pictures with any camera. No flashmeter or reflectors necessary this comes with 2x stands, EZY FLO heads with built in softboxes.











#### **Studio Equipment**

Setting up a studio has never been easier, thanks to our comprehensive range of equipment to add the professional touch to portrait and product photography.

Ideal for either the keen amateur or the professional on the move this near-daylight lighting kit is easy to set up and comes with an instructional DVD to help get you started.

To set the kit up all you need to do is push up the softbox, attach the lighting units and place the heads on the stands. All that's required on-camera is to set White Balance to Daylight and set the ISO to 400 or above.

#### Includes:

2 Head Kit with bulbs 2x Lighting Stands 1x Instructional DVD 2x Ez fit Softboxes 2x Four Way Adapters

Only £149.95

See online at Jessops.com for other Interfit Products

#### **GO IN-STORE OR ONLINE FOR LATEST PRICES**



**IN-STORE** 

over 190 Jessops stores nationwide



ONLINE

jessops.com

delivered free to your door on orders over £50 or collect free at your store



**CALL JESSOPS** 

0845 458 7000

delivered free to your door on orders over £50 or collect free at your store

#### SIGMA





51GMA 18-250<sup>mm</sup> F3.5-6.3 DC Macro OS HSM

For Sigma, Canon, Nikon, Sony and Pentax Supplied with Petal type lens hood High performance, ultro-compact superzoom lens for APS-C digital cameras.

This high zoom ratio lens is designed exclusively for digital SLR cameras and incorporates Sigma's optical stabilisation technology. SLD (Special Low Dispersion) and aspherical lenses provide excellent correction for all types of aberrations. High image quality is assured throughout the entire zoom range. Sigma's newly developed Thermally Stable Composite (TSC) allows for a more compact design and the HSM (Hyper Sonic Motor) ensures fast and quiet auto-focusing. This lens has a minimum focusing distance of 35cm and a maximum magnification ratio of 1:2.9, making it perfect for close-up photography.

Compatible with APS-C digital SLRs only



Looking back at Kodak

AP's technical team looks at how **Kodak**, the most iconic of all photographic brands, has evolved over its lifetime to meet the needs of photographers

FOR MORE than five generations, Kodak has been a brand trusted by photographers all over the world. Whether you were taking holiday snapshots or grand large-format landscapes, Kodak supplied the film and the cameras that allowed you to capture it.

The key to the company's success was that it evolved to meet the needs of photographers, creating and embracing new film types and formats, as well as developing cameras for every budget in which to use them. The Eastman Kodak Company of New York, founded by George Eastman in 1892, originally sold coated photographic plates, then went on eventually to produce APS cartridge film and even one of the first DSLRs. However, a key moment in Kodak's history came in 1900 with the

launch of the iconic Box Brownie camera. The low-cost cardboard camera and its film made photography accessible to the general public. It also introduced the concept of customers receiving a free film every time a film was returned to be developed. This is a legacy that continues in some stores today.

Kodak has fallen on hard times recently, perhaps due to a misguided response to the digital age. However, the name and its distinctive yellow and red branding is evocative for many photographers.

Using six Kodak cameras spanning more than eight decades, AP's technical team looks at just how Kodak has managed to meet the demands of the professional, enthusiast and mass-market photographers.





## **Entry level**

When released, the Brownie Six-20 Model C and Advantix Preview were both affordable and simple to use, as Tim Coleman explains

KODAK has created countless budget-level cameras and is credited with bringing photography to 'the people'. There is no better example of this than the camera that started it all - the Box Brownie. The first mass-production version was announced in 1900, and cost around \$1. With millions of units sold since, the Box Brownie is the best-selling camera line of all time. For many, a Brownie was the first camera they owned.

In 1996, Kodak introduced the Advanced Photo System (APS) film format, calling it Advantix. This was an attempt to offer a simpler alternative to

the well-established 35mm film format. APS cameras offer three aspect ratios: 16:9, 3:2 and 3:1 panorama, but the film area is approximately 50% the size of 35mm and exposure information can be recorded onto the edges of the film. Ultimately, not many took to APS and the film is already discontinued.



The Brownie Six-20 Model C shown above was produced between 1946 and 1957, although the first Six-20 version was available in 1937. The camera uses the long-discontinued 620 film, although





Below left: The softness of the Brownie lens naturally suits subject matter such as this castle. The Preview's original image has greater contrast, but less obvious detail in shadow areas

the widely available 120 film (which is the same size) can be respooled onto the thinner 620 film spools (see AP 26 May supplement). With practice, it takes just a minute to load a film onto the removable film holder. The single-blade shutter has two speeds, bulb and 'snapshot', and judging from exposures the aperture of the fixed lens is f/11. The camera features waist-level finders, one for portrait and one for landscape orientation. Accurate composition takes time and a steady hand.

Kodak's Advantix Preview was released in 2000, with a flip-up lens cover that includes a built-in 'T' flash and turns the camera on when opened. A built-in viewfinder is linked to the 25-65mm zoom lens and aspect ratio. The standout feature, though, is its small digital display. This allows the user to 'preview' the last image captured on the film, so failed frames can be marked 'don't print'.

Loading an APS film is very quick because the film canister is taken on by the automatic winder. Once the film is developed, it is stored within the original container. Higher-end models like the Preview allow a 'mid-roll change' to switch to another film, whether from colour to black & white, or to use a different ISO rating. This is the sort of convenience at the press of a button now taken for granted in digital cameras. Once the mid-roll film is placed back in the camera, it is automatically returned to the correct frame. Film is still available, with ISO 200 and 400 the most common.

## Conclusion

THE BROWNIE Six-20 Model C works as well as the day it was made, which is more that can be said for the Advantix Preview. Fortunately, though, I had two samples because the lens mechanics of one failed. Both cameras are point-and-shoot. Although the Preview offers the convenience of autoexposure, good exposures are still possible with the manual Six-20 by using a lightmeter, for example, or by applying the Sunny 16 exposure rule. Manual exposure control also allows for creative use of over and underexposure, and for multiple exposures.

In the Preview's 'classic' aspect ratio, a single frame is approximately 4.5x smaller than the Six-20's 620 film. The latter is at an immediate advantage, then, for image quality. For example, a small 6x4in print from APS requires an 8.3x enlargement, while for 620 it is a 1.8x enlargement. APS film is more difficult to come by, and beware of out-of-date film. One film we used had a severe green cast, and to rescue images I converted to black & white (see left). Of the two comparison shots, the APS shot looks more 'dated'. However, the Six-20's images are soft too, which suits some subject matters like the castle image. All in all, I prefer the feel of images taken with the Six-20.





## Advanced level

Richard Sibley compares the Retinette 1B with the EasyShare Z710 – two cameras built for enthusiasts but released 40 years apart

KODAK 35mm films used to be a staple of the company's business, with brands such as Gold, Kodachrome, Ektar, Portra and T-Max readily available. And it was cameras such as the Kodak Retinette series that would have used many of these films

The Retinette was aimed at more advanced photographers who understood the basics of exposure, but wanted something smaller, lighter and more affordable than an SLR. It was the type of camera that many families took on their holidays, as well as being seen at camera clubs up and down the country.

The Retinette 1B has a fixed Rodenstock Reomar 45mm f/2.8 lens but with a 35mm viewfinder. Its shutter is a Pronto LK, which has a maximum shutter speed of 1/500sec. The basic specification is good, and as an everyday camera it is still as usable today as it was in 1959.

Although the fairly recent introduction of compact system cameras, and the current trend for compact cameras with



large sensors, has changed the tools of many enthusiast photographers, bridge cameras could be seen as the modernday equivalent of the Retinette. They bridge the gap between a compact camera and an SLR, but offer a full range of manual-exposure options that an enthusiast photographer demands.

Kodak's EasyShare Z710 bridge camera was released in 2006. It has advanced evaluative metering, a 7-million-pixel sensor, a 10x Schneider Kreuznach Variogon optical zoom lens and all the conveniences of a modern digital camera.

#### IN USE

Having spent some time using both Kodak cameras, I am clear about which one I prefer. For all the convenience of the EVF, LCD screen, in–camera ISO and zoom lens in the EasyShare Z710, there is something much more liberating about using the Retinette 1B.



Below left: Despite the differences in image ratio, the pictures produced by the Retinette and Z710 look remarkably similar With its solid metal body, the Retinette 1B feels like a far higher-quality product than the plastic and lightweight EasyShare Z710, and comparing the low-resolution screen and EVF with the bright optical viewfinder of the Retinette 1B, there isn't much contest, particularly in bright sunshine.

There are a few quirks with the Retinette 1B. Having the film advance lever on the underside of the camera rather than on the top right of the topplate is bizarre. It is clumsy to operate, and certainly slows the camera down, and you do wonder whether Kodak moved this lever just to try something different from its competitors.

What I got from the Retinette was a more tactile experience. Loading film rather than slotting in a memory card, plus thinking about framing and exposure rather than clicking and checking the image, are approaches that demand patience and thought. Don't get me wrong, I am all for digital cameras and the convenience they offer, but I would advise anyone learning the basics of photography today to at least start with film as it offers a more considered approach.

What is clear from using the Retinette is just how far we have come since the days when we all regularly used to shoot 35mm film. However, it is also clear how quickly digital technology goes out of date. Just six years since its release, the EasyShare Z710 looks very dated. Sensor resolutions of comparable cameras have doubled, as have screen resolutions, while optical zooms are now reaching 50x rather than the now humble 10x lens of the EasyShare Z710.

## Conclusion

**WHILE** I found that the EasyShare Z710 has aged relatively badly, there was no such feeling with the Retinette 1B. The experience of loading a roll of film, looking through the viewfinder, setting exposure settings and firing the shutter is the same now as it was 50 years ago. If you were to make a film camera today with a similar specification, you wouldn't change much at all. You may change the appearance slightly, but the principles and mechanisms are largely unchanged.

Early this year Kodak announced that it will no longer be making digital cameras, and even more recently that it was to sell off its film and paper division. However, perhaps there is still a future for Kodak film. Although prices have increased as demand has dropped, Harman's Ilfordlicensed products have shown that there is still a good demand for quality film products, so hopefully we will still be using those much-loved Kodak 35mm films for a few more years yet.



Professional level

Damien Demolder compares a pair of Kodak bodies designed as everyday workhorses for the professional photographer

WHILE Kodak has almost always been a powerful force in the life of the professional photographer through its films, papers and chemistry, the company's more recent history has featured few memorable professionalgrade camera systems. The last, the 14-million-pixel DCS Pro 14n, arrived in 2002 at the same moment Canon announced its similarly full-framed EOS-1Ds - and kodak ladened it with more pixels and offered it at a lower price.

Kodak once proudly displayed it fitted to the back of a 5x4in monorail camera as the 'ideal' precision studio set-up. I've picked an equivalent model from the

It was designed as a workhorse, and

1920s to use alongside it - the Kodak View Camera. I'm using the whole-plate, model 'B', version that folds neatly to make a package that is about as portable as a full-sized plate camera can get.

The cameras have a lot in common: neither came with a Kodak lens: both use the largest recording medium in general use for the day; neither was especially expensive; and both use functional nonluxurious bodies. The Pro 14n is based on the decidedly non-professional Nikon D80, and has most of the features one would ever need, but without exceptional build or speedy AF. The View Camera model 'B' is made of wood and brass, and is very nicely put together. It lacks beauty, but makes



Neither camera is especially good looking, but these were the business tools of their day so function is far more important than style up for it with well thought-out rack-andpinion-controlled movements for both the viewing screen and lens panel.

#### IN USE

While technology has inevitably improved technical quality since the beginning of photo history, it is convenience that has really been the obvious beneficiary. AF, AE, built-in metering and the ability to shoot 100 pictures easily are the advantages of the modern camera. The View Camera model 'B' has none of these facilities. It is slow to use and I had to trim darkroom paper to 6 x 8in to fit the film holders. I processed the paper in the kitchen after dark, and I had no idea whether the pictures had come out, or if my subject had blinked, until the giant paper negatives were fixed. However, I knew what this process would be like. expected it and everything went smoothly.

The Pro 14n should be the epitome of convenience in comparison, but I had trouble getting it to accept modern CF cards as it failed to save on a number of occasions. I had to intervene manually with the metering, focus manually as I was tripod mounted, and the menu system is far from intuitive even to me - and I've had the camera for almost nine years. It can't be denied that the technical quality of the images from the Pro 14n, fitted with a Nikkor 28-70mm f/2.8, are far superior to those produced by the Zeiss 16in f/6.3 lens on the model 'B', but the characteristic quality, the atmosphere, and the extremely shallow depth of field of f/8 on whole-plate via the Zeiss lens appeals to me a great deal more.

## Conclusion

THE KODAK View Camera model 'B', like most of the View Camera series, was the photography white Transit van of the day. It does its job, is reliable but is also pretty unremarkable, even with its nice gnarled adjusting knobs. The DCS Pro 14n is somewhat more flashy, and while it has comforts and many more automated features it is a pretty awkward beast and it is difficult to force it to do what you want. The technical quality is, undeniably, a good deal better than I achieved with darkroom paper in the View Camera, but were the model 'B' loaded with film, or a plate, I'm not sure it would compete so easily - unless colour was a requirement of course.

Kodak's progress in the 90 or so years that separate the two cameras is obvious, and all but the most masochistic professional would choose the plate camera over the digital model - but you also have to be pretty masochistic to really enjoy using the Pro 14n

Which is the better of the two? Begrudgingly, I have to say the Pro 14n, but the View Camera is far more fun.



### READERS REMEMBER

We asked AP readers to share their experiences of Kodak products over the years via the AP website. This is a small selection of their memories of the famous brand

The school darkroom

I remember a trip to Kodak in Harrow in about 1969 or 1970, seeing the whole process of making paper and film, and visiting a couple of darkrooms. Not something that everybody got the chance to do and a thoroughly enjoyable day out for a 15-year-

At the time I was using a Kodak Instamatic camera and developing my own black & white film in the school darkroom. Until I got my first SLR in about 1974, I don't remember any other make of camera or film.

Leven applied for a job at Kodak in 1971 and got to see another side of the factory. Unfortunately, I don't remember whether I was offered the job but I never did work for them. Geoff R Blown away

Thanks to my interest in film being once again piqued by the Lomography movement, I acquired a selection of cameras all requiring me to get reacquainted with Kodak.

Maybe I'd forgotten how good it looked but I was absolutely blown away by T-Max 400 and Tri-X and couldn't help but feel like they looked so much better than my digital black & white pics.

I also had some fun playing with Ektachrome VS and Elite Chrome Extra Color and was sad when I read that production had stopped.

Ultimately I let go of film (again!) and, although for many reasons, it was in part upon learning of the demise of Kodak.

#### A diet of Kodak film

Like so many folks my first camera was a Kodak, a basic Instamatic that is still in a cupboard somewhere. Mostly it got fed a diet of Kodak 126 cartridges in colour and mono.

When I got an Olympus OM1n, it tended to get a mixture of Kodacolor II, Ektachrome and, when I was feeling adventurous, the odd roll of Kodachrome 25 or 64. Later on, when Kodachrome 200 came out, I used that too.

My grandfather had a Kodak Autographic, though I'm not sure which version, but it takes 127 film and that's also safely away in a cupboard.

El Sid

A friendly gift

I was given a second-hand Brownie 127 by a best friend at primary school. Must have been in about 1963-4. I think that was about when a new model came out so it might be that he just got a new one. I was very impressed. It was a disproportionate gesture to be given something special like that.

My grandfather, who was a very keen photographer (and, I believe, an AP contributor), helped me with the developing but he lived a long way away (in Aberdovey, while we lived in Watford) so as a photographic start it had to fit with holidays to Wales. I think we may even have a print from that camera somewhere in the family album.

The big debate

I remember the time when, following the periodical 'troubles' that would arise with Kodachrome, there was a bit of a debate among photographers as to which Kodachrome lab gave the best results, due to 'different' handling, water used, and so on. Some claimed that the French or Swiss labs were far superior to Hemel Hempstead, and started to post their films abroad. Some of these were then puzzled to get their films back from Hertfordshire.

There were rumours that, as packages of that size were not machine sorted by the Post Office, irrespective of the value of the stamp and the address that was applied to the yellow, white and red envelope, the Post Office sorter merely saw the familiar envelope and sent them all in the same Olybacker sack to Box 14.

My first Kodak

My first 35mm camera was a Kodak, Before that I'd had a little fold-up 110 camera, and even at the age of 13 I recognised that Kodak was a proper camera brand (mainly down to that red K being all over anywhere that sold cameras or film). It was very much a camera for cool boys, all smooth, shiny black plastic and an aggressive 'S100' in bright red script.

Despite wanting all the modern bells and whistles, my dad's avoidance of autofocus, autowind and suchlike as 'there's less to go wrong' heeded well, as it still works 23 years later despite taking a few knocks.

Surf\_digby

Many thanks to Metro Imaging (www.metroimaging.co.uk) for developing and scanning the films used in this feature, and also to London Camera Exchange, Bath branch (www.lcegroup.co.uk), for loaning us the Kodak EasyShare 2710

#### **KODAK THROUGH** THE YEARS

George Eastman begins production of dry photographic plates

First Kodak pre-loaded box camera (100 exposures) patented in USA along with the flexible film that it used. The name 'Kodak' is born

Kodak's first UK factory completed at Harrow, Middlesex

The company becomes Eastman Kodak Company of New York

The first Brownie camera is introduced in the USA. Selling for \$1 and using film that costs 15 cents a roll, it brought hobby photography within financial

Kodak introduces 120 film for use in the Brownie

Vest Pocket Kodak introduced and with it the new 127 film to fit

Kodak Retina folding 35mm camera introduced, together with first ready-loaded 35mm cassettes

Kodachrome film is introduced and becomes the first commercially successful amateur colour film

Kodak Ektra 35mm coupled-rangefinder camera and lenses introduced in the United States to rival Leica and Contax systems

Kodak Retina Reflex 35mm SLR cameras first produced. The series continues until 1967

Kodak introduces a line of easy-to-use Instamatic cameras with 126 cartridge-loading film (selling more than 50 million by 1970)

Kodak 110 film and 110 pocket cameras introduced

Kodak invents the world's first digital camera. The toaster-size prototype captures black & white images at a resolution of 0.01 megapixels

Kodak stops selling film cameras in the face of increasingly popular digital alternatives

#### Dec 2010

Kodak ends processing of Kodachrome colour film

# Christmas projects

If all the festivities prove too much, we have five photographic projects that you can try out this Christmas

IT MIGHT get dark outside very early at this time of year, but this is the perfect time to head out and practise your light-painting skills. Find a very dark night-time scene and set a long exposure on your camera. Then, by using a flashgun, torch or even a glow stick, you can move around the scene using the light to illuminate and reveal parts of it.

#### **DOWN BY THE RIVER**

For this image I chose to light a small wooden bridge over a river, hoping that a reflection in the foreground would add another point of interest. The scene is located in woodland, with no artificial light for some distance, although there is an amber glow visible from streetlights a few miles away

The first step is to set up your camera. It goes without saying that a tripod is needed, along with a torch to be able to see what you are doing. Set up the camera to save images as raw files, as you will want to deal with noise reduction carefully once you have captured your image.

For this scene, an exposure of 30secs is ideal. It gives enough time to illuminate the scene with a torch without any ambient light affecting the scene. One issue when composing an image like this is focusing. For this, I decided to shine a torch on the point

of focus, which usually lights it up enough to allow the camera's AF to work. Once locked on, I could fix it in place by switching the camera and lens to manual focus.

Exposing the scene is really a matter of experimentation. I found that an exposure of 30secs at f/8 with an ISO of 400 was ideal. With the shutter fired, I then moved around the scene, just out of shot, keeping a torch continuously moving over the parts of the scene that I wished to illuminate. A quick glimpse at the image on the rear of the camera soon reveals whether or not it has been successful, and highlights any areas that haven't had enough exposure.

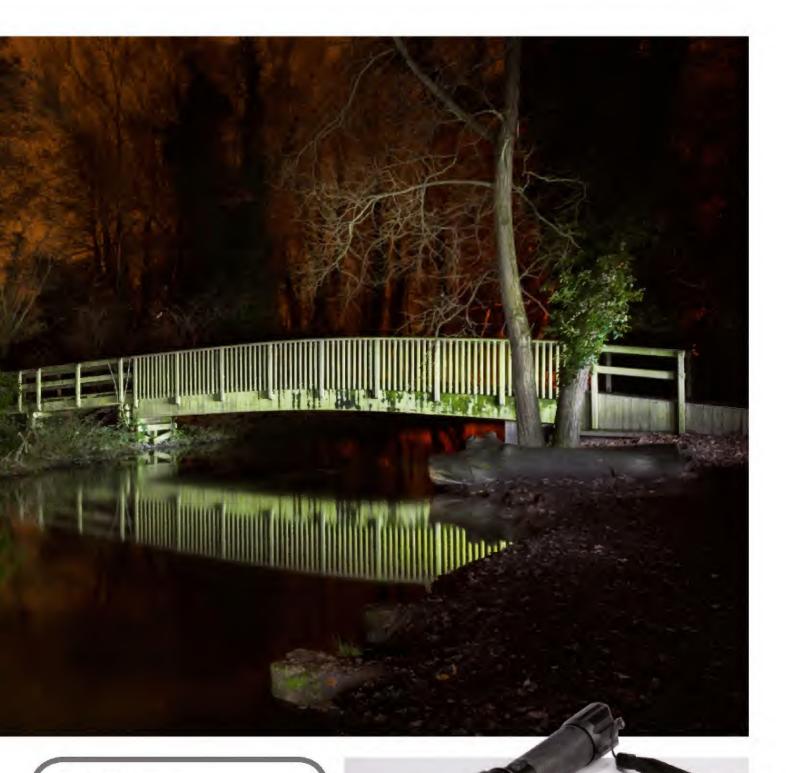
In this image I had the exposure on the bridge looking good, with a nice reflection, but there was a lot of dead space on the left-hand side of the scene. Luckily, I had a second torch, and another pair of hands, to help me light this side of the scene, but only using the torch for 20secs of the 30secs exposure. This meant that the left side was clearly visible, but without being the dominant focus.

Finally, I sharpened the raw image in Adobe Camera Raw, and applied some slight noise reduction. I also adjusted the white balance to remove some of the blue tint created by the cool light of the LED torch









- A second pair of hands is extremely useful, especially in the dark, so bring a friend
- Make sure your tripod is sturdy, and the head is tight. Any creep over 30secs will severely blur the image
- Wear black to ensure that you don't appear in the image as you move around the scene
- Make sure that the torch is faces away from the camera lens otherwise it will appear in shot or cause lens flare

Any torch will help you when taking painting-with-light images, but the more powerful, focused beams will help pinpoint areas to light. In this example, I used a high-powered SpotON 505 hand torch. See www. spotonlights.com for more details or look out for our review in a forthcoming Testbench.



#### Use colour to grab the viewer's attention in a multi-image, single-colour collage

**INTENTIONALLY** going out with a camera to capture a specific colour is a great way to develop your creative eye. There are the obvious subjects, such as a yellow banana or a red post box, but it's more of a challenge to find a scene or a subject where a certain colour grabs the attention. Of course, if you shoot in colour you will probably already have all the images you need in your collection for this challenge, so you may not need to take any new pictures at all. However, the process of shooting with creative intent for a single colour will benefit the end result.

Open your organiser software and create a new folder, naming it 'red', 'green' and so on, then transfer the appropriate images to it This can be a long-term project, adding images to the folders as and when they are ready. It is worth creating several colour folders, as you are likely to find your image collection has interesting subjects covering a number of colours. When looking through your image folders, watch out for subjects that are synonymous with a colour, such as a red chilli. Do not discount images where the intended colour takes up only a small amount of the frame, such as a red traffic light in a street scene, because once the collection is complete, the Crop tool can be used to single out the desired subject. Here, I have placed 20 images together in the final collage, but try experimenting with different numbers of pictures.

**SOMETHING A BIT DIFFERENT...** Add an abstract twist by changing the hue of an image that does not include the right colour, or by changing the colour of a familiar subject - a purple banana, for example.

'Intentionally going out with a camera to capture a specific colour is a great way to develop your creative eye'





## A multiple-exposure image can transform an otherwise dull everyday scene into a work of art

**NOT ALL** image manipulation requires editing software. A multiple exposure can be achieved in-camera, and it is a technique that has been creatively explored by film photographers long before digital imaging. Now, many digital camera systems offer a multiple-exposure mode – in many cases up to nine exposures in one frame – and an autogain control. In autoexposure mode, autogain adjusts the exposure settings for each frame to set an appropriate overall exposure. For example, each frame in a five-frame multiple exposure is set to one-fifth of the total strength.

Alternatively, each exposure can be set manually without autogain for greater control, to over or underexpose a scene or set individual exposures in a sequence. A night scene, dimly lit by street lights, is often more effective when overexposed. The 'correct' exposure can be calculated from the measured exposure. For example, 1/500sec at f/8 becomes 1/125sec at f/8 in a four-frame multiple exposure.

For a graphic effect like the one above, try an urban setting with repeating patterns, such as overhead lines, lamp posts and terraced buildings. Subjects on the move, such as people and motor vehicles, also work well, as they change position between each frame. Once the first exposure has been captured, shift the camera slightly and record the next. Experiment with the number of exposures you take, and the amount you shift the camera. Remember, though, that when using autogain, the more frames added, the less clear the subject becomes when shifting the camera, as each exposure is reduced.

WHAT'S NEEDED...
Camera with multiple-exposure mode.

## Cloak an image in mystery by shooting entirely out of focus

**WITH** technical excellence being the aim of most camera technology, the idea is to produce sharp images that reveal plenty of fine detail. However, as great as this may be, why not try intentionally 'hiding' detail by shooting out of focus? The clever use of colour, light and the bokeh effect is important for capturing an effective out-of-focus image, but shapes are the key point of interest. Start by shooting familiar subjects and landmarks, but as your experience grows turn your attention to more abstract ideas. People are great subjects for out-of-focus images, because a sense of mystery can be introduced into what would otherwise be an ordinary scene. Artificial lights, such as those found in a high street at night, also work well.

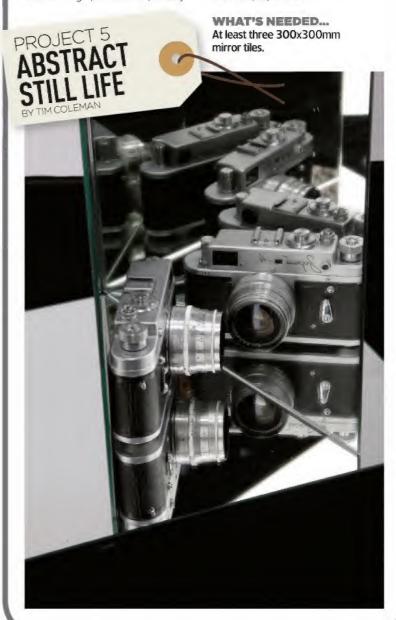
WHAT'S NEEDED... Camera/lens with manual focus control.

## Give a still-life image an abstract touch by using mirrors to create multiple reflections

**COMPOSITION** and lighting are key considerations for a successful still—life image, but mirrors can add a fresh twist to a subject. A pack of four 300x300mm mirror tiles can be bought from most hardware stores for £10-£15, and are big enough for many still—life subjects, be it a flower or an old camera (see below). Smaller objects often work best, especially when the size of the reflections are factored in

It's worth wearing gloves when removing the tiles from the packaging, and make sure the tiles are clean before shooting because dust and fingerprints show up clearly. Watch out for unwanted details being reflected in the mirrors, too, and always check over the images post-capture. Angling the side mirrors towards each other provides the multi-reflection effect.

Using a single colour base to rest the subject on helps to keep the composition uncluttered, although using a mirror as a base can work, too. To illuminate the subject, a single continuous light source from above works best, while the angle of the camera and height above the subject can have a lot of bearing on how effective the final image is. Above all, experiment!



## **ASKAP**

Let the AP team answer your photographic queries



I am thinking of using Minolta MC lenses on a digital interchangeablelens camera, but could you tell me what makes of digital camera I could use them on without losing infinity focus? I do not want to use the adapters with the built-in 'correcting lens' as that will ruin the quality of the images. I have heard that Sony and Olympus four thirds cameras are possible options, but are there others? Charlie Sears

I think the first thing is to ask yourself how badly you want to use your Minolta MC lenses. It's not that your Minolta MC lenses can't take great shots, or that they're 'bad' lenses, but they were never designed with digital capture in mind so there will be compromises.

The first of these – and perhaps the most significant - is the camera. As you don't want to use an adapter with a correcting lens, this excludes Canon, Nikon and Sony DSLRs, and although Olympus four thirds is an option, you really are limiting yourself to the cameras you can use. However, according to Fotodiox (www. fotodioxpro.com), which manufactures numerous adapters, you could attach your lenses to a Nikon 1, Samsung NX or Sony NEX camera body without losing infinity focus or adding an additional glass element.

Yet just because you can doesn't necessarily mean you should. Speaking from experience, I've been using OM

lenses on an E-system camera for several years now, and it's something of a love/hate relationship - chromatic aberrations and fringing that I never experienced on film are all too obvious with certain lenses at certain apertures when they're used on a digital camera body, and the stop-down exposure metering can be somewhat unpredictable at times.

When everything comes together they can produce beautifully sharp images, but it's not always easy getting there, so all I would ask is whether you want or need to add this inherent incompatibility to your photography. By all means consider a camera that will accommodate your Minolta lenses, but I would be loathe to suggest that this should be a primary motivation in your purchase. As you're looking to invest in a new camera, now is the perfect opportunity to upgrade your old kit, rather than make compromises from the word go.

**Chris Gatcum** 

Be it about modern technology, vintage equipment. photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ ipcmedia.com, via twitter dap\_ answers or by post to: Ask AP, Amateur **Photographer** Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

#### **PIXEL POSER**

A full-frame sensor with a resolution to prevent my D200's DX lenses from becoming redundant makes the Nikon D800/800E appealing after years of salivating over the thought of an unaffordable D3X. However, the use of a tripod is recommended because of all those extra pixels, and you have to have the best-quality glass. I don't recall requiring better optics for an ISO 50 film over an ISO 400 or ISO 3200 one, which would seem to be the parallel film situation. Can you explain? Norman King

I have been following the discussion about the difficulties of using the latest Nikon cameras with huge megapixel resolution. I recently sold my Nikon DX-format cameras and bought a Nikon D800E. This is a wonderful camera and I have had no problem with moiré.

However, I have read that tripods must be used, along with the best lenses and fast shutter speeds, but I don't see this as a change that is due to the new large resolution: careful technique has always been desirable for the best results, even with film. I understand that newer lenses are better with digital sensors because of the need for telecentricity, but why would having a large-resolution sensor make a camera more fussy? How will DSLR photographers fare if the rumoured new 50-million-pixel Canon model appears? John Strain

To make the most of a highresolution camera, you need topquality lenses, which is true of any camera. Both camera and lens resolution make a contribution, so put a good lens on a camera and it will perform better than with a poor one, and a poor lens will perform

### FROM THE **AP FORUM**

#### Photo usage advice

Alkabir34 asks I took some property shots for free for a client lcall them Company A) as a favour. It was a marketing event they were running, but the actual property belonged to a different company (Company B) to whom I was introduced. I sent low-resolution copies of the property shots (without watermark) to Company B as examples of my work and to ask if they would like to use my services. I didn't receive a response, but a few months later found my images on the company's Facebook page without mentioning it to me or mentioning my name on the album.

## **AP GLOSSARY**

Demosaicing is the rather elaborate word used to describe the way in which colour is created from the data recorded by a digital camera's sensor. To get to grips with demosaicing, you first need to have a passing understanding of Bayer pattern filters. On most digital sensors, each light-sensitive photosite is fronted by either a red, green or blue filter, with two green-filtered photosites to every one red and one blue. This means that each photosite records a single shade of its filtered colour: a greenfiltered photosite only records a shade of green, depending on the amount of light it receives.

However, while this single photosite can only record a shade of green, adjacent photosites are recording distinct

shades of red and blue (not to mention additional green), which is where demosaicing comes in. By looking at the values of the surrounding red, green and blue photosites in terms of their filtered colour intensity, and then employing some complex algorithms, the camera can effectively 'guess' what the actual colour should be, and use this to create an individual pixel. If the greens are 'strong', the blues 'average' and the reds 'weak', for example, then it's likely that the resulting pixel is going to be a shade of green - grass in a landscape, perhaps.

This demosaicing process is repeated for every single pixel in the image (in a split-second), resulting in a full-colour digital photograph from three primary

better on a 36-million-pixel camera than it will on a 12-million-pixel one. If you have camera shake or don't focus properly, that will limit your resolution gain, but this is true of any camera. When using high-resolution cameras, I have found that a simple halfresolution development - that is, combining the four pixels in a Bayer quad to one, rather than demosaicing (see above) - from a D800 produces a nice 9-million-pixel output file, and is very fast. Half-resolution development refers to the option of simply combining a red, green, blue, green (RGBG)

set of four pixels in the Bayer array into a single full-colour pixel in the output image, rather than using interpolation. It leads to an image with half the linear resolution and one quarter of the pixel count. It is very fast and gives a particular quality to the output file. It's available in most raw-processing tools that allow the user to select the demosaicing method, such as RPP (www.raw-photoprocessor.com) or Raw Therapee (rawtherapee.com). When you don't need 36 million pixels at your disposal, it's a good option. Bob Newman

Is the company able to do this legally without my permission? Is it the same as if they used the images on their corporate website? If they are allowed to do it, am I overreacting by being rather miffed that they didn't even tell me?

LargeFormat replies Assuming you didn't sign away your copyright, they shouldn't use your pictures. Ask them to take them down or give you a credit or whatever you want

RogerMac replies Just a suggestion for the future, as well as watermarking the final images. check your camera's facilities. Many allow you to insert a copyright statement complete with name and address into the Exif data of all images. Just be sure never to distribute an image without the Exif.

NosamLuap replies Legally, you hold the copyright, but I assume that whoever runs the Facebook page for a property company isn't a copyright lawyer, and they probably figured that you emailing them in made them 'fair game'

I'd send them something along the lines of, I'm glad to see you like my images and you're using them on your Facebook page, but please realise that my commercial model can't support simply giving images away. If you wish to continue to use them for free, please use the attached watermarked versions - this way, you get free imagery, and I get some potential paid work and visibility. I'm happy to discuss a licensing fee if you would rather use the existing non-watermarked versions, but note that those I sent you were low-resolution proofs of your building taken as part of a wider event. I'd be more than happy to discuss producing some more shots of your building and providing highresolution versions with a suitable licence.

If the venue is likely to lead to further work, such as a wedding venue leading to weddingphotography bookings, then I'd be even more salesy and offer to provide some full-resolution watermarked images of the location to their specification, including shots you may not have already given, and agree that they can use them on any website/literature as long as the watermark/credit remains.



I

**PHOTOJOURNALISM** 

POWER OF THE PICTURE

Stephen Mayes, World Press Photo jury secretary, talks about the role of photojournalism in today's world

**SONY NEX-6** 

The 16.1-million-pixel NEX-6 has an APS-Csized sensor, 2.3-milliondot EVF and Wi-Fi. We put it to the test





#### **GUM PRINTING**

In part two of his series on alternative processes, **Andrew Sanderson** looks at the art of gum printing







## One of three Nikon 1 J2s!

To enter our competition, upload images of your interpretation of the festive season and you could win a Nikon 1J2 camera

**PERFECT** for capturing all those festive moments as they happen, the Nikon 1 J2 is speedy enough, clever enough and creative enough to capture the fun in your world without missing a beat.

Designed to act fast, the intelligent Nikon 1 J2 interchangeable-lens camera ensures you stay a click ahead of the action. Ultra-portable and

simple to operate, it has all you need to capture great photos and movies.

The bright LCD screen offers crystal-clear shooting and playback, and functions like the innovative Motion Snapshot and the easy-to-use Creative Mode allow you plenty of creative ways to record your life. For more information about the Nikon 1 range, visit www.nikon.co.uk.

For your chance to win one of these fantastic cameras, visit www.amateurphotographer.co.uk/competitions and upload up to five pictures of your interpretation of the festive season. It might be a winter landscape, a gorgeous sunrise on New Year's Day, a crowd of shoppers or a portrait of a person – it's your choice. Just send us images of what the season means to you.

Make sure you upload your photos to our Amateur Photographer gallery by 13 January 2013 for your chance to win one of three Nikon 1 J2 cameras. To enter, visit www.amateurphotographer.co.uk/competitions

For full details, including terms and conditions, visit the AP website at www.amateurphotographer.co.uk/competitions







#### 28 local branches at:

Bath 13 Cheap Street Tel: 01225 462234 Bristol Baldwin Street Tel: 0117 929 1935 ristol 53 The Horsefair Tel: 0117 9276185 er 9 Bridge Street Row Tel: 01244 326 531 rfield 1a South Street Tel: 01246 211891 Cheltenham 10-12 The Promenade Tel: 01242 519851 lchester 12 Eld Lane Tel: 01206 573444 Derby 17 Sadler Gate Tel: 01332 348644 xeter 174 Fore Street Tel: 01392 279024 m 135 West Street Tel: 01329 236441 er 12 Southgate Street Tel: 01452 304513 rd 8/9 Tunsgate Tel: 01483 504040 ton Clarendon Avenue Tel: 01926 886166 Tel: 020 7379 0200 Lincoln 6 Silver Street Tel: 01522 514131 37 Parker St Tel: 0161 236 5819 Norwich 12 Timber Hill Tel: 01603 612 537 gham 7 Pelham Street Tel: 0115 9417486 ignton 71 Hyde Road Tel: 01803 553077 outh 10 Frankfort Gate Tel: 01752 664894 outh Cascades Centre Tel: 023 92839933 7 Station Road Tel: 0118 9592149 isbury 6 Queen Street Tel: 01722 335436 Southampton 10 High Street Tel: 023 8022 1597 n 11 Civic Centre Road Tel: 023 8033 1720 **Taunton 6 North Street** Tel: 01823 259955 finchester 15 The Square Tel: 01962 866203 ester 8 Pump Street Tel: 01905 22314 Most branches open 9am-5.30pm Mori-Sat. Please check your local store for availability before making a special journey.

UK Mail Order Next day delivery available from all LCE branches Postage & Insurance







VISA VISA

E. & O. E. Prices quoted include





Point your smart phone at this 'QR' pattern to link directly to our secondhand camera equipment pages.

specialists

Find that elusive used camera or gadget on our updated website.



#### this week's TOP 10 deals

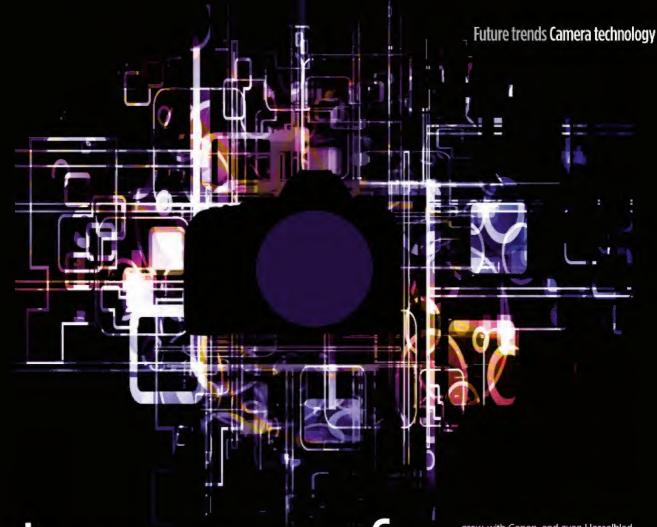
1	Canon EOS 5D MkIII Body Condition - 5* Colchester	£1999.99
2	Canon 300mm f/4L IS USM Condition - 5* Southampton (Civic)	£799.99
3	Olympus OM-D & 12-50mm EZ Condition - 5* Southampton (High St	£899.99
4	Leica M9 Body Condition - 5' Gloucester	£2,999.99
5	Fuji XE-1 Silver Body Condition - 5' Strand	£549.99
3	Tamron 60mm I/2 Macro Sony Condition - 5* Guildford	£349.99
7	Nikon 24-120mm f/3.5-4.5G VR Condition - 4* Winchester	£299.99
3	Canon Powershot G1 X Condition - 4* Fareham	£399.99
9	Canon EOS 7D Body Condition - 5* Bristol (Baldwin St)	£799.99
-10	Sony NEX-7 & 18-55mm Condition - 4* Manchester	£599.99
	part <b>exchange</b> wel	come

Please call relevant store to check availability

For amazing part-exchange deals or to sell us your old equipment visit your local LCE branch.

Search our used equipment selection at:

www.LCEgroup.co.uk



# Future proof

The past few years have seen rapid technological innovation and a burgeoning of products. At AP we're proud to have foreseen many of these developments, so, with photographers looking forward to the future with eager anticipation, **Richard Sibley** looks at what may be next

> WE SEEM to say the same thing every year, but the past 12 months have been truly fantastic for photographic innovations. Features that previously skirted around the edge of the consumer camera industry found their way into exciting new products. Wi-Fi connectivity has been this year's must-have feature, and in the Canon EOS 6D we have the first Wi-Fi-enabled DSLR. Almost all the major manufacturers now offer some form of wireless connectivity in their new cameras, which is something we have been predicting at AP for a few years.

Back in 2010, I wrote, 'Imagine a DSLR or compact system camera with the option to connect it to the internet and download new functions... In effect, the user could customise the features of their camera, and continue to add to them'. With the new Nikon Coolpix \$800c and Samsung Galaxy cameras using the Android operating system, this is now a reality. Rather than these cameras having a closed proprietary operating system

(OS), they use Google Android OS so there are thousands of applications that can be downloaded. The majority of these apps aren't for photography, but they do offer us the opportunity to change the way we use our cameras. Camera phones mean there is an entire generation of people who share their images instantly online. Virtual online albums have replaced physical ones, and people now document their lives more than ever before. This has led to a new breed of documentary photographer and is bound to influence the way manufacturers build their cameras in 2013 and beyond.

#### THE MARKET

When the global financial crisis was at its deepest and sales of new cameras were starting to plateau, compact system cameras (CSCs) appeared on the scene. They really invigorated the market, appealing to a huge number of new photographers who didn't want a large DSLR. The CSC market continues to

grow, with Canon, and even Hasselblad, entering the arena, but one product that isn't doing so well is the traditional compact camera. Sales have suffered as young people now use their mobile phone cameras for snapshots, carrying up to 41 million pixels (Nokia 808 PureView) in their pockets. While this isn't good for entrylevel compacts, it has proved a blessing for enthusiast photographers. Manufacturers have shifted their attention to the top end of their compact camera ranges. Every major manufacturer now has an advanced compact camera, with models such as the Fujifilm X10 and XF1 offering slightly larger sensors than conventional compact cameras. Then there are those with very large sensors, such as the Sony Cyber-shot DSC-RX100 and its 1in sensor, as well as the Canon PowerShot G1 X with an almost APS-C-sized unit and the Fujifilm FinePix X100, which comes equipped with a 12-million-pixel APS-C-sized sensor. However, this year it was the Sony Cybershot DSC-RX1 that stole the show - a fixed-lens compact camera with a fullframe 24.3-million-pixel sensor.

With so many excellent cameras available, it can be a difficult to make a choice. I'd imagine that the next 12 months will see the second generation of many of these cameras adding more new features, and possibly higher resolutions.

As for the industry, it seems to be on the rise again, spurred on by this year's new products. In the lead-up to Christmas, almost every other peak-time TV advert seems to be for a camera, and hopefully this should be reflected in some excellent sales figures compared to last Christmas.

'The coming years will also see 3G/4G mobile data connectivity in DSLRs, probably in the form of an accessory unit initially'

#### CONNECTIVITY

Not only is Wi-Fi connectivity in-camera set to continue, but with the Samsung Galaxy Camera we now have 3G/4G mobile-phone data connectivity in a camera. I would expect other compact camera manufacturers to introduce similar products, with the most likely companies being those that already make mobile phones, such as Panasonic and Sony.

The coming years will also see 3G/4G mobile data connectivity in DSLRs, probably in the form of an accessory unit initially. This would allow professional photographers to send images anywhere in the world straight from the camera, and would prove most useful for photojournalists feeding the demand for 24-hour news. Looking further ahead, I'm sure it won't be too long before we are popping SIM cards into our DSLR or compact system cameras alongside memory cards.

#### **BATTERIES AND POWER**

Generally, new features require more power. Even increasing the resolution of a sensor means that more power will be consumed, and with HD video capture now a standard feature the drain on battery life is greater

than ever before

Although battery technology has improved in terms of the power generated compared to the size of the battery, another huge leap forward will be needed to keep up with the demand in the next few years. At the moment, the solution for most of us is to carry around a spare battery when out shooting, or if we are away for a few days to take a charger. Thankfully, most compact cameras can now be charged via a micro USB socket, which makes it simple to charge **FLASH** 

Wi-Fi-controlled flashguns

ANOTHER area where connectivity may change is when using flashguns. Wireless connectivity already exists, with either infrared, pre-flashes or radio triggers used to communicate and trigger flashguns. However, if flashguns were to have built-in Wi-Fi, it may be possible to adjust all the wireless flash settings via a mobile phone app, and then use a more conventional method of triggering. The advantage of using an app over existing technology would be the larger screen on a tablet or computer, plus the ability to have a virtual preview of how a subject would look as the different lighting ratios change.

could be controlled via a phone app

a camera battery using the same charger as a mobile phone. The advantage of this is that it increases the number of places that the battery can be charged, and it means that a single charger can be used across a number of devices.

What would be even more useful is the ability to charge a DSLR battery via USB. The obvious downside would be the slow speed at which it charges, but it would be incredibly convenient. You could trickle

The wireless charging pad of the Nokia Lumia 920 may be something we see soon on a compact camera

Lexar Professiona CompactFlash UDMA 7 charge your battery and keep it topped up

while driving in your car between locations, or use an external USB battery pack to charge it in while carrying your DSLR in your bag.

> Another recent development is Nokia's new Lumia 920 mobile phone, which, as well as Micro USB charging, has an

optional wireless charging plate. Such plates have been around for a while, but it is interesting to see this technology built into a product. To charge the phone, you simply place it onto the wireless charger, and electromagnetic forces in the charging

plate and phone transfer energy via inductive coupling.

The Wireless Power Consortium is a collection of more than 100 electronics manufacturers that have agreed to produce products to an inductive charging standard, known as Qi. Nokia is one of these companies, along with Sony, Samsung and Panasonic. Potentially, this means that a single wireless charging pad that could charge any number of small compatible electronic devices, in much the same way as a wired Micro USB charger works across various products.

Wireless charging is something we may see quite soon on a compact camera, but it does have its downsides. Generally, the battery isn't replaceable, so it wouldn't be possible to carry a spare. Also, the wireless charging plate has to be plugged into a wall, so while it is very interesting and clever technology, its usefulness is limited.

#### **AUTOFOCUS**

Two years ago I wrote about the hybrid phase/contrast-detection AF sensor found on the Fujifilm FinePix F300 and predicted



proved right. Nikon, notably, uses an on-sensor phase detection in its 1-series compact system cameras, but the most interesting use of such a system is on the Sony Alpha 99 single lens translucent camera.

On-sensor phase detection is a great way of being able to focus a camera's lens while shooting video. It is much less fidgety than contrast-detection AF, so video can be focused smoothly. It will also allow for faster focusing of moving subjects. Despite contrast detection becoming ever faster, I think these hybrid sensors will see the most growth, with Sony potentially introducing them across its Alpha and NEX range of cameras.

#### **MEMORY CARDS**

I don't really need a crystal ball to predict that memory cards will increase in both capacity and speed. SD cards with speeds of

#### 'On-sensor phase detection is a great way of being able to focus a camera's lens while shooting video'

150MB/s can't be too far away, and higher resolutions and video capture will also push capacities further. What is more interesting is the new formats of memory cards.

This year saw the launch of two new cards, the XQD and the CFast 2.0. Nikon's D4 is the first camera to use the XQD card format, which offers faster transfer rates than a CompactFlash card, with potentially even faster transfer rates and huge capacities available in the future. Currently, Sony is the only manufacturer to produce XQD cards, although Lexar will soon start manufacturing them. What is odd is that so far only the D4 uses the card, despite both Sony and Nikon releasing professional cameras after the launch of the D4.

The rival CFast 2.0 card isn't available yet, but it promises similar speeds to the XQD in slighter smaller package. Canon is supporting the CFast 2.0 format, and it is possible that we could see a new Canon

DSLR using this card next year. If so, it is reasonable to assume it will be dual-format card, most likely CFast and SD, as the two are similar in size.

The problem with both of these new formats is that the SD and CompactFlash card formats have been around for a few years and are well established. Most photographers will have a small collection of cards, and investing in a new card format can be reasonably expensive. A top-of-the range 32GB SD card costs around £70, and a CompactFlash card around £180, while an equivalent XQD card costs around £230, so trying to convince anyone other

than professional photographers that these new cards are needed may be a tough job, especially when there still seems to be room for improvement in the SD and CompactFlash specification.

The recent USB 3.0 sockets and Apple's Thunderbolt connections are becoming fairly common on most new computers. We have seen USB 3.0 in the Nikon D800, but expect to see it in most professional cameras next year. These connections, combined with the latest memory cards, will mean that photographers have faster transfer speeds between computer and existing memory card than ever before.

Lexar is set to release its range of XQD cards in 2013

# **OPERATING SYSTEMS**

**NOW THAT** both Nikon and Samsung have Android operating systems on their cameras, we can expect to see even more of these products next year. Android is the obvious choice for an operating system as it has a huge number of existing applications that can be downloaded. With Sony already producing mobile phones that use Android, it may be the next manufacturer to introduce this.

I wouldn't expect to see Android on a DSLR in the coming year, as it is a feature that is aimed more at mainstream consumers. However, there is every possibility that it could appear on a compact system camera. Samsung would be the logical company to do this, as it already has good Wi-Fi connectivity in its NX cameras and the Android operating system in the Galaxy Camera.

As more cameras use operating systems such as Android, we may see, manufacturers bringing out their own Android apps. However, as Android is an open operating system, you could potentially have a brand A app on a brand B camera.











THE
SCHOOL OF
PHOTOGRAPHIC IMAGING
– in association with Nikon –
is one of the largest and most
vibrant photographic
education communities
in the world.





# Star student



# Clement Allen Enrolled on Diploma in Digital Photography Age 16 Occupation Student Equipment Sony Alpha 200 with 18-70mm and 70-300mm lenses

When did you first become interested in photography?

I first became interested in photography when my dad showed me his old Olympus SLR camera and I started experimenting with it. After a couple of years, I bought a Sony DSLR along with several lenses, which I have used ever since.

What do you enjoy most about photography?

I really enjoy being out and about with my camera and capturing moments that appeal to me. I am particularly keen on wildlife and aviation photography.

What are you hoping to achieve with your photography?

l enjoy sharing my photos with others and am often inspired by the work of other photographers. I don't have any long-term plans other than to continue developing my photography further.

Where is the most enjoyable location to take photographs?

My favourite subject to photograph is birds, so my most enjoyable location to take photographs is our local nature reserve, the Watercress Wildlife Association in St Albans, Hertfordshire.

Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

I have always been home educated and as my interest in photography grew I wanted to take it further, so I looked at various home-study photography courses.

In 2010, I enrolled on the SPI
Diploma in Digital Photography
course as it seemed the most
appealing and interesting. I enjoyed
working through each of the ten
modules and learned a lot of new skills.
The course really encouraged me to
take images that I wouldn't previously
have considered. My tutor gave
invaluable and detailed feedback.

WE SAY Clement always presents his images very nicely and they work well as a set. There has been a definite and steady improvement in his abilities over the duration of the course. Well done on doing so well, Clement! You have clearly taken on board your tutor's comments and advice, and acted on these. We wish you all the best in your future photography work.



# Why collectors collect

Photographers collect cameras and kit for many reasons. Ivor Matanle looks at some of the most popular collecting groups – and has a solution if you're having trouble finding a gift for the collector in your life

CAMERA collectors are a funny lot. They come in all ages and have a variety of special interests. However, the two things that are common to them all are that they are always looking for something, but not always the same thing that they were looking for last week, and that their family will not understand exactly what they are looking for or why they want it.

So it is seriously not a good idea to buy a nice old camera for a collector at Christmas - unless he or she chose it and identified it positively as something they want. Even if the collector has a lot of folding cameras with bellows, the folding camera in the charity shop might not make a welcome present. Some folding cameras are regarded as collectable, but many more are not. And even if it is collectable, condition is important. If you are not expert, you may not be able to tell whether the camera works properly or whether it is complete.

Collectors are constantly seeking the approval, and ideally envy, of other collectors. This means that what collectors want most of all is what other collectors want and cannot find.

'You got a Bessa II with a Heliar for how much?' is the sort of question that makes many collectors feel really good. Yet the significance is unlikely to be understood by their family, or by friends who are not camera collectors. Which is why camera collectors tend to gather in groups and to have friends who are also camera collectors.

#### **ONE-UPMANSHIP**

Just as schoolchildren used to compete to have the largest conker in the playground, and now judge the status of their rivals by what their mobile phone will or will not do, camera collectors compete to be seen as one step ahead. A collector I used to see at camera fairs said that he had more than 1,000 Rolleiflexes. I asked him once if he ever took a photograph. He looked vaguely pained. 'I haven't got time,' he said,

I pointed out that it is simply not possible to have 1,000 Rolleiflexes without there being guite a few duplicates. 'But their serial numbers are all different,' he said with an air of triumph. Just having more Rolleiflexes than anybody else made

Above left: An early Vest Pocket Kodak with square bellows, c1912. These were the 'soldiers' cameras' of the First World War

Above centre: An 8-on-120 folding Zeiss Ikon Nettar of c1954 with 105mm f/4.5 Novar lens and Prontor SV shutter. Post-war models are much more collectable than the 12-on-120 versions

Above right: A Rolleiflex MXVS with f/3.5 Tessar from 1956, a classic twin-lens reflex that remains totally usable with readily available 120 film

him content - almost.

Another collector who is also a friend (and to whom I apologise if he recognises himself from this description) once told me that he would sometimes buy a rare camera just to prevent somebody else from adding it to his or her collection.

#### THE ACADEMIC APPROACH

There is a large body of collectors whose motives for collecting are entirely laudable. These are the researchers. They set out to discover and explain the detailed history of a particular camera manufacturer or of a particular camera model. Some, who are often academics in their working life, tackle this task with full academic rigour and produce learned papers for publications devoted to photographic, industrial or social history. Such an example is Photographica World, the journal of the Photographic Collectors' Club of Great Britain. The results of their research, and of past researchers' toil, form much of the knowledge upon which all camera collecting relies.

Some collectors become irritated by researchers who constantly



ask for the serial numbers of the cameras and lenses that others acquire. Yet serial-number databases are vital to understanding how many of each model of a given type of camera or lens were made, and therefore of estimating or proving rarity. All collecting, whether of old masters, Copenhagen porcelain or matchbox labels, uses rarity as one of the bases for assessing value. Crossreferencing of, for example, camera serial numbers with the numbers of the lenses fitted to the cameras often makes it possible to define roughly when a camera was made. This is because there have for decades been databases of factory-sourced information about the dates of manufacture, by serial numbers, of widely used lenses such as the Carl Zeiss Tessar and the Schneider Xenar. Similarly, information about an example of

a camera that was usually sold with a Tessar lens, but has a Schneider Xenar, can lead a researcher to wonder why. He or she can then research - usually with serial-number data playing a major role - how many Xenar-equipped examples were made and when, so that other evidence explaining why that occurred can be sought. Typical reasons for non-standard lenses range from simple price competition - for example, if the manufacturer could in a given year buy 12 75mm f/3.5 Xenars for the price of ten equivalent Tessars - to strikes, political unrest or war.

#### THE LESS ACADEMIC

Others of a less academic persuasion write books based on their experience of collecting, dealing in cameras or just being a photographer who likes the feel of classic

Above left: The Pentax SV of 1962, with 50mm f/1.8 Super Takumar, one of the great 35mm SLRs of the 1960s and still a fine camera to use

Nikon

Above right: A Nikon F Photomic FTn of about 1969 fitted with the superb 50mm f/1.4 Nikkor lens. It is heavy, but undoubtedly iconic

Right: A just pre-war Kodak Retina I folding 35mm camera with 50mm f/3.5 Schneider Xenar lens and Compur Rapid shutter. Retinas are popular with collectors

Left: The American Speed Graphic 5x4in press camera with 135mm f/4.7 Graflex Optar lens. Weegee used one of these with a flashgun for night street photography in New York

cameras and equipment. I fit into that bracket myself. I once amassed a large collection of Zeiss Ikon Contax coupled rangefinder cameras and their Carl Zeiss lenses in the 1970s, then subsequently wrote with my friend Dr Neill Wright The Contax Collectors' Checklist to impart what we had learned. However, I had by that time already amassed decades of experience of simply buying, using and selling interesting cameras, which I still do. There is nothing like the experience of having owned and used a type of camera to create understanding of why that particular camera is special - or not.







### 'Countless people over the years have told me that my books were to blame for them spending far too much on cameras'

One of the most common reasons for collecting cameras is simple nostalgia. People remember their father, grandmother or favourite uncle being proud of a Nikon, Leica, Pentax or Super Ikonta, and producing with it pictures that they admired. They feel a desire to own a camera like it.

When dealing extensively in classic Leica equipment during the 1970s, I was constantly looking, on behalf of a customer, for a particular Leica III that his father had owned. I had the serial number on the wall by my phone in case somebody offered it to me. I never located it and was never told whether he did.

An altogether different kind of nostalgia motivates collecting among many art or photography students, who frequently want to imitate the work of great photographers using the sort of equipment they had used. Friends who buy and sell equipment at camera fairs around Britain have told me of students asking them for a Leica of the 1930s as Henri Cartier-Bresson would have used, or for a Speed Graphic like that with which Weegee once prowled the night-time streets of New York City. A rather sadder request was for a Nikon S2 rangefinder camera like that in use by Robert Capa when he was killed in French Indo-China in 1954.

There has been a significant boom in large-format photography by students. In my former role as honorary secretary of the MPP Users' Club (www.mppusers. com), I answered many queries about acquiring or using an MPP 5x4in Micro-Technical, an MPP monorail camera, or about Linhof equipment. Large-format photography is straightforward when you have learned it in the course of your work, but there are many issues that arise when somebody tries to learn the craft in isolation. Thousands of photographers know the craft now, but the majority of them are retired and getting old. Over the next 30 years or so, the skills of large-format photography are in danger of becoming as threatened as the ability to build dry-stone walls, and, unlike stone, large-format film is not a natural resource.

#### **CLASSIC CAMERAS CAN SAVE LIVES**

People often start collecting because of nostalgia, and continue because they love the feel and variety of fine cameras. Countless people over the years have told me that my books were to blame for them spending far too much on cameras, but few such comments approach the impact on me of the retired South African gentleman who approached me at a Cambridge camera fair in the 1990s and said simply, 'Your book saved my life.' Startled, I asked him how it had done that.

He explained that, in despair after the death of his wife, he had planned to end his own life. Then his son arrived carrying a Leica, some film and a copy of Collecting and Using Classic Cameras. His son told him to read the book, put some film in the Leica and go out and photograph the most beautiful country in the world.

'So I did,' he said. 'Then I bought extra lenses, accessories and a big bag to carry them in. Then I bought another Leica. You have cost me a fortune.

However, he had also become a photographer, and far too few camera collectors ever do that. So what stops them?

#### THE BIG DIFFERENCE

Amateur photographers are usually motivated by the desire to express themselves visually - to communicate their view of the world or what surrounds

# **PCCGB** MEMBERSHI

AP HAS arranged with the Photographic Collectors' Club of Great Britain (PCCGB) a special festive 10% discount on the first year's membership of the club for AP readers who are not already members.

If you are interested in classic photography, you will be able to take part in regular regional meetings, and Photographica in London (free to members), or just to enjoy the club magazine Photographica World and the club newsletter Tailboard.

Normal subscriptions start at £37, but 10% can be saved if you aren't already a member or off a gift membership. Visit www.pccgb.com or call 01920 821 611, quoting 'AP new members offer'. Offer expires 31 January 2013.



Above: A scene at this year's annual Photographica camera fair in London, run by the PCCGB, where large numbers of collectables are bought and sold. Photo by Roger Bradley

Top left: A 1954 early Leica M3 double-stroke with the typical collapsible 50mm f/2 Summicron. This was the first of the bayonet M-mount Leica models

them. Often, their subject matter is connected with another long-held interest, perhaps in wildlife or architecture, but the key element is a wish for self-expression. They are fundamentally creative.

Photographic collectors are frequently keenly interested in and knowledgeable about history, engineering, optical design, camera restoration and a vast range of other subjects, but, usually, creativity and a desire to express themselves are not high priorities.

On the other hand, many collectors, particularly those who are teachers or lecturers, generously give their time to encourage others, of all ages, to learn about the history of photography and its role in social history. They give talks to schools, camera clubs and University of the Third Age groups.

Camera collecting has room for everybody, so why not help the camera collector in your life by introducing him or her to one of the world's best camera-collecting organisations, right here in Britain (see above)? AP





## PLUS

# Save £££s on Photoshop

Our exclusive deal with Adobe allows our students to purchase CS6 Extended for only £190.80

This price is a special rate for those who do not qualify as a 'full-time' student in order to obtain a discounted version of CS6 Extended direct from Adobe

Book before the end of December 2012 and get a free camera bag!

GIFT VOUCHERS NOW AVAILABLE!



- Foundation in Photography
- Foundation in Digital Photography
- Diploma in Digital Photography
- Foundation in Digital Imaging Techniques

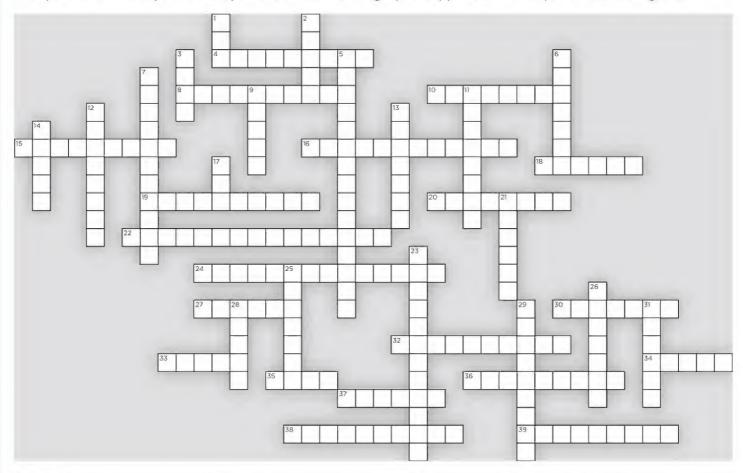
#### Bite-sized courses

- Ten Steps to Perfect Pictures
- Macro and Close-Up Photography
- Landscape Photography
- Creative Camera Control Stepping Outside of Auto
- Worry-Free Workflow: From Lens to Print
- Practical Composition Framing, Composition, Viewpoint and Perspective

For detailed course contents or to enrol call **0203 148 4326** or visit **www.spi-photography-courses.com** Please quote ref. SPI012

# AP crossword and quiz

Had your fill of mince pies? Here's just the sort of challenge you'll appreciate – one you can do sitting down



- A filtered darkroom illumination (9)
- Photographer out there on his Zone (5,5)
- 10 Image of a person or an orientation of an image (8)
- 15 Could cause a revelation in the darkroom (9)
- 16 If lenses did dance moves (4,3,5)
- 18 Now owned by Ricoh (6)
- 19 Elephants don't need this for their cameras (6,4)
- 20 Inverted film type (8)
- 22 Late AP Photo Science consultant and former editor of BJP (8.7)
- 24 Add these between your lens and camera for macro images (9,5)

- 27 Iconic Nikon SI R (5.1)
- 30 Noisy way to move a lens further from the focal plane (7)
- 32 Famous for photographing the D-Day landings (6,4)
- 33 Lens maker and 18th letter of the Greek alphabet (5)
- 34 Tripod manufacturer founded by Arsène Gitzhoven in 1917 (5)
- 35 Range of Canon cameras known as ELPH in the USA (4)
- 36 Using motors to focus a lens (9)
- 37 Measurement of colour temperature (6)
- 38 Iconic TLR cameras (10)
- 39 Adobe's professional image-editing software (9)

- Defunct film format that started in 1996 (1,1,1)
- Famous red-dot cameras (5)
- British camera manufacturer (4)
- One giant leap, or Swedish lunacy? (10.5)
- Photographers may need cosy footwear (7)
- This makes it easy to compare the strength of flashguns (5,6)
- Use this to look a bit closer at those negatives (5)
- 11 Uncooked JPEG (3,5)
- Type of instant camera and film (8)
- 13 Primitive form of camera (7)
- 14 Russian camera manufacturer at

the peak of production? (5)

- 17 Combining different exposures for 'energetic' tonal range (1,1,1)
- 21 Your three-legged friend, very supportive (6)
- 23 The area of focus (5,2,5)
- 25 Studio flash modifier (7)
- 26 Home of the gods, and classic cameras (7)
- 28 George Eastman's famous yellow outfit, slightly faded (5)
- 29 Type of blue (9)
- 31 New York crime photographer with 'supernatural' ability? (6)

Answers will be printed in News, AP 5 January 2013

# MATCH THE CAMERA (an you match the photographer with the camera?











- Don McCullin
- B David Bailey
- Weegee
- Menri Cartier-Bresson
- Jane Bown

Answers will be printed in News, AP 5 January 2013

#### The Societies' Photographic Convention and Trade Show

Europe's Largest All-welcome Photographic Convention

Convention: 8-14 January 2013 Trade Show Dates: 11-13 January 2013



#### New Venue

Hilton London Metropole 225 Edgware Road London WZ 1JU

www.hiltonlondonmet.com



#### If you take your photography seriously, take the next step.

Attend Europe's largest Photographic Convention for the serious photographer,

The Societies' Convention runs for seven days from January 8, 2013 at The Hilton London Metropole and it's your photographic 'me time'.

The Societies' members and non-members are welcome and if you pre-register\* now entry is free to the trade show.

If you are an aspiring professional this Convention and Trade Show is a must!

#### Trade Show

See all the latest cameras and other photographic gear. The three day Trade Show spanning the Friday to Sunday is a gathering of the who's who in the photographic industry, with major manufacturers eager to show you the latest in technology and design.

#### What's On

Free to enter trade show Business School Location Seminars Masterclasses Superclasses Full-Day Seminar Members Day Qualification Assessments 20x16" Print Competition Judging Awards Dinner

#### Masterclasses

Don't miss out on the chance to start off the year with inspiration from some of the world's best photographers.

Over 200 hours of Masterclasses have been confirmed for the 2013 Convention.

Ticket: Day Pass from £50 3 Day Full Pass from £100

KED BEFORE 24 DECEMBER 201

www.swpp.co.uk/convention/



Ask the experts at

# londoncameraexchange

Upgrade your camera with

# LCE Manchester

Range of Canon & Nikon equipment

available new or used

Bring this advert to claim 8GB memory card with every part exchange. Offer exclusive for Manchester store only.

#### Nearest car parks:

LCE Manchester 37 Parker Street

> Piccadilly Plaza M1 4AJ

0161 236 5819

York Street M1 4AE China Town M1 4EE Choriton Street M1 3FY

## VISIT OUR NEW LOOK WEBSITE FOR LATEST USED EQUIPMENT

WWW.LCEGROUP.CO.UK

manchester@LCEgroup.co.uk

# Camtec

MAIL ORDER HOTLINE:

Open 9am — 9pm, 7 days a week www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

**NEXT DAY DELIVERY GUARANTEED** 



#### Digital Photography

Digital	riiotograpi	ıy
	WITH CAMON 18-135 USM US MIN	
CANON FOS 70 BODY	COMP DILLY S MONTHS OLD	MINT BOXED CORD
COMON FOR TO BODY	PARTY APPROPRIATE	SYC - BOYED GERS D
CANON FOR 10 MK III	WITH ACCESSORIES	MINT ROYED P1 205 0
CAMON 1 DS ROTO CO	MPLETE WITH 3 BATTS ETC	EVC++ 0406.0
	COMPLETE WITH 3 BATTERIES.	
	COMPLETE WITH 2 BATTERIES	
CANON FOR SO PORY	COMP WITH ALL ACCESSORIES	MINT POYED COOR O
CANCH FOR SD DOON	COMP WITH ALL ACCESSORIES	EXC** 6400 U
	WITH NI-CAD BATT + CHGR	
CANCH POWERSHOT C	TO COMPLETE WITH ALL ACCESS	MINT POYED 0205 O
CANON 7TH EY COSEN	JTE	MINT ROYER CTO D
CONCH 300 EX SPEED	LITE.	MINT CASED \$75 D
CANON JOO EX SPEED	LTE	MINT CASED COO O
CANON AND BY COEED	ЛЕ	MINT BOYER COSO
PANCH AND BY BACH D	DE COLUTE	MINE DOVED CHOO O
CANCH BC. E1 BAT CD	P FOR EOS 3000	MINT BOYER COO.
CANCEL BG-ET BATT G	RIP FOR EOS 3500/4000	MINT BOXED CAS O
FILLIN MEASUE ADAPT	OR FOR LEIGA AND M LENSES	MINT CHAE D
MIKOK DJ Y BODY WIT	H ALL ACCS DNLY 9006 ACTUAT.	MANUEL ROYCED CO DOS OF
NIKÓN DZ XŠ RÓTY W	TH BATTERY AND CHARGER	FIC 9599 D
	LETE ONLY 1416 ACTUATIONSMIN	
	COMPLETE + ALL ACCESSORIES	
NIKON OSODO BODY CO	IMPLETE ONLY 1427 ACTUATIONS	MINT BOXED \$225.0
	IKON MB-D100 GRIP + ACCESS	
	PLETE WITH ALL ACCESSORIES .	
NIKON DEG BODY COM	PLETE WITH NIKON 18-135 VR LE	NS MINT BOXED \$375.0
	PLETE WITH ALL ACCESS	
NIKON D705 BODY CO	MPLETE WITH ALL ACCESSORIES	MINT BOXED £199.0
HIKOK MB-011 GRIP F	OR NIKON D7000	MINT BOXED \$175.0
NIKON MB-D10 FOR D	300/3005/700	MINT-BOXED £169.0
NIKON SB50 DX SPEED	LIGHT COMPLETE	MINT-BOXED 259.0
NIKOK SBBD DX SPEED	DUGHT COMPLETE	MINT-BOXED \$125.0
NIKOK SBBOO SPEEDU	GHT	MINT-BOXED £129.0
SIGMA FE-530 DC ST !	ELECTRONIC ELASH HIL NIKON ET	MINT BOXED \$75.0
METZ 45 CL4 DIGITAL	WITH HIKON SCA ADAPTOR	MINT BOXED 9295.0
NIKON INC 36 REMOTE	CONTROL	NEW £95.D
SIGMA 10-20mm f4/5.	6 DC EX HSM FOR OLYMPUS 4/2/	dsMINT+HOOD \$289.0
OLYMPUS PEN E- P1 V	ATH 14-42mm MK II OLYMPUS LE	MSMINT BOKED \$195.0
OLYMPUS HLD-S BATT	ERY GRIP FOR E620 BOOY	
OLYMPUS 14 - 45mm 1	3.5/5.6 ZUIKO DIGITAL 4/3rds LE	NSMINT+H000 £99.0
	5/5.6 NK II "R" MSC MICRO 4/3rd	
PENTAX 18 - 55mm /3	5/5.6 AL WEATHER RESISTANT .	MINT BOXED £99.0
	COMP WITH ALL ACCESSORIES.	
PANASONIC OF 2 BODY	COMPLETE WITH ALL ACCESS	MINT BOXED \$145.0
	COMPLETE ALL ACCESSORIES	
PANASONIC DMW-LVF	2 EXTERNAL ELECTONIC FINDER.	MINT BOXED £175.0
PANASONIC 14mm f2:	S LUMIX & LENS MICRO 4/3rds	MINT CASED \$189.0
PANASONIC 20mm I1.	7 LUMIX & LENS MICRO 4/3rds	MINT CASED £195.D
PANASONIC 14 - 42mm	n f3.5/5.6 LUMIX MICRO4/3rds	MINT CASED £85.0
PANASONIC 14 - 45mm	n f3.5/5.6 LUMIX G OIS MICRO 4/	ards MINT BOXED \$175.0
SONY ALPHA 28 - 75m	m tz.8 Sam lens	MINT BOXED \$495.0
SIGMA 18 - 200mm F3	5/6.3 DC SLD GLASS FOR SONY.	MINT BOXED £125.0
SONY ALPHA HVL-FOG	AM FLASH GUN	MINT GASED \$145.0
SIGMA 2.0 x APO DG T	CONVERTER FOR SONY ALPHA.	MINT BOXED \$145.0

Canon Autofocus, Digital Lens	
CANON EOS 1 NRS 800Y	MINT- £365.00
CANON EOS 1 NHS	MINT-BOXED \$265.00
CANCH EDC 1 DODY	MART, C1/40 DO
CANON EOS 5 BOOY	EXC+++ £59.00
CANON 24 - 70mm f2.6 USIN "L" WITH HOOD & CASE+ FILT	MINT CASED \$1,075.00
CANON 24 - 105mm f4 USM "L" JMAGE STABILIZERMINT	BOXED AS NEW 5575.00
CANCH 70 - 200mm (2.8 USM "L" IMAGE STABILIZER	
CANON 70 - 300mm #4/5.6 USM IMAGE STAB DO LENS	MINT BOXED 9575.00
CANON 80 - 200mm (2.8 USM "L" + CASE AND HOOD (Ra	INC. MINI GASED \$495,00
GANON TS-E 24mm (3.5 TILT AND SHIFT + GASE "L" Canon 30mm 14 USM "L" IMAGE STABILIZER	MINN GRSED 2739.00
CAHON 20mm (2.8 USM	MINT 0210 00
CANCH SOMM IT & MK 1 VERY RARE LENS	MINT CIDE OF
CANON 60mm (2.8 EFS USM MACRO.	
CAHON 100mm 12.8 MACRO + FILTER	
CANON 100mm f2.8 MACRO USM	
CAHON 17 - 85mm f4/5.6 IMAGE STABILIZER	MINT 9199.00
CANON 18 - 135mm (3.5/5.6 EFS IMAGE STABILIZER	
GANCH 20 - 35mm (3.5/4.5 USM	MINT £175.00
CAHON 24 - 85mm f3.5/4.5 EF USM Z00M + H000	MINT £165.00
CANON 28 - 90mm 14/5.6 USM MK II	MINT £59.00
CANON 28 - 105mm (3.5/4.5 USM Canon 28 - 135mm (3.5/5.6 USM IMAGE STABILIZER	MINT BOXED \$145.00
CANCH 28 - 135mm t3.5/5/6 USM IMAGE STABILIZER	
CANON 35 - 80mm 14/5.6 EF MKIII	MINT £39.00
CANON 35 - 105mm (3.5/4.5 EF 200MMINT	
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	
CAHON 70 - 300mm 14/5.6 USM: IMAGE STABILIZER	
CANON 75 - 300mm M-5/5.6 + HOOD	MINT £89.00
CANON 75 - 300mm (4.5/5.6 USM MK II WITH HOOD	
CANCH 75 - 300mm (4.5/5.6 MK III	MINT BOXED \$115.00
CANCH 75 - 300mm M-5/5/6 USM MK III (LATEST)MINT CANON 75 - 300mm (4-5/5/6 USM MK III (LATEST)	
CAHCH 80 - 200mm #4.5/5.6 EF MK II.	MINT DOVED FOR DO
CANON 80 - 200mm 14.5/5.6 EF USM	MINT COS DO
CANCH SE 2 OF EXTENDED MY II	MINT COS ON
CANON EF 2.0x EXTENDER MK II	MINT BOYED \$125.00
CANCH 540 EZ FLASH + INST	MINT ROYED \$89.00
CANON 540 EZ FLASH + INST.	
CANON 420 EZ FLASH	
CANON ANGLE FINDER 8	
CANCH LC3 TRANSMITTER AND RECIEVER	MINT £125.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT- £69.00
SIGMA 20mm PLB EF DG ASPHERIG RF (LATEST)	MINT BOXED \$325.00
SIGMA 20mm PLS EX DG ASPHERIC RE IL ATEST)	MINT. 9285 00
SIGMA 24mm fl & EX DG LENS	MINT + H000 \$299.00
SIGMA 105mm \$2.8 DG EX MACRO (REALLY SHARP)	MINT £275.00
SIGMA 180mm (3.5 EX IF HSN: MAGRO	EIG++CASED £375.00
SIGMA 24 - 70mm t2.8 EX DG MACRO + HOOD	MINT BOXED \$299.00
SIGMA 70 - 200mm (2.8 EX HSM APO	MINT CASED 5299.00
SIGMA 70 - 200mm 12.8 EX DG HSM MAGRO II	
SIGMA 170 - 500mm f5/6.3 APO ASPH A/F DIGITAL COM	
TAMRON 17 - 50mm (2.8 XR DI-H VC LENS MOTOR (LATE	ST) MINT BOXED \$245.00
TAMRON 28 - 300 f3.5/6.3 XR Di (LATEST MODEL)	MINI BURED \$199.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINI \$345.00
CANON F1 IN AE BODY WITH MANUAL VIRTUALLY UNUSED CANON F1 IN AE BODY WITH MANUAL	MINT COST OF
CANON F1 AE 800Y 1964 LOS ANGELES OLYMPIC ED MI	ALL DUNCTI HERE OF USE UP
CANCH 17 RE SOUT 1994 LUS ANGELES ULTMPIC EU MIT CANCH 17mm M FD	MINT BOYED 6525 00
CANCH 20mm (2.8 FD	
CANCH 35mm (2 FD	
Appendix William of a A contraction of a	

NON 50mm f1.2 "L" F0 +H000MIN	BOXED £345.00
ANON 85mm ft.2 "L" FD + BT 72 HOODMIN	
ANON 135mm 12 FD BUILT IN HGGDMIN	
ANON 200mm f2.8 FD BUILT IN HOODEG+	
ANON AUTO BELLOWS	MINT E89.00

#### Contax 'G' Compacts & SLR & Ricoh

Contax o Compacts a C	ER & MCOII
CONTAX GZ MILLENUM KIT COMPRISING OF CONTAX GZ	29mm, 45mm, 90mm
LENSES ALL WITH TITANUM HOODS, HOYA FILTERS, TLAZ	000 FLASH
HARD CASE etc	MNT- £1,175.00
CONTAX G1 BOOY	MINT- £175.00
CONTAX T2 TITANIUM CHAMPAGNE	MINT-BOXED £199.00
CONTAX 28mm (2:8 BIOGON WITH CONTAX HOOD + FILTE	RMINT BOXED \$299.00
CONTAX 90mm f2.8 SONNAR "G"	
CONTAX TLA 140 FLASK FOR G1/G2	
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED 699.00
CONTAX TITANIUM FILTERS.HOODS.AND CAPS FOR G	
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	
CONTAX ARIA BODY (SUPERB, STRAP, INSTRUCTIONS)	
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	
CENTAX FIT YASHIGA 28mm (2.8 SUPERB CONDITION	
CONTAX 35mm f2:8 DISTAGON + HOOD MM	
CONTAX 45mm (2.8 TESSAR T* PANCAKE LENS + HOOD	MINT \$225 DE
CONTAX 50mm H.7 PLANAR AE	
CONTAX 85mm fl.4 PLANAR MM.	
CONTAX 300mm 14 TELE TESSAR MM	MINT, PASS OF
CONTAX TLA 250 FLASH	MINT, DE O
RICOH GRI V DATE COMP + CASE & HOYA FILTER SET	MINT BOYED COOK OF

Leica	'M',	'R' 8	Screw	i de	Binocula	Irs
					2 03X06 TAIM	
LEIGA MB CHR	OME BOD	IT (VERY L	ITTLE USE)		MINT-BOXED E	1,395.0
					MINT BOXED C	
					EXC+++80XED &	
L'EIGA Mda BO	DY SER N	lo 14111XC	CIRCA 1975-7	6	EXC++	£475.0
					EXC++CASEO	
LEIGA M3 SING	TE MIND	SER No 9	911XX CIRCA 1	960	EXC++CASED	2599.0
LEICH III BOOY	SER No	1816XX C	945 NEEDS SE	RVICE.	EXC++	\$179.0
LEICA CL BODY	(SERVIC	ED IN REA	LLY NICE COME	PADITION	MINT-	£495.0
LEIGA 28mm f	2.8 ELMA	ALL W BP	CK (11809)		MINT BOXED	2975.0
LEICA 35mm t	2 SUMMI	CROM ASP	HERIC BLACK		2 DEXOS THIM	1,599.0
LEICA 35mm f	2 SUMMI	CROM ASP	HERIC CHROME		MINT BOXED &	1,699.0
LEICA 40mm to	2 SUMMH	CRON C W	TH HOOD		THIN	9345.0
					MINT BOKED	
					EXC++	
LEICA 135mm	14.5 HEX	TOR IN KE	PER		EXC+++	£199.0
LEICA 5cm f2 S	ATINMUE	R SCREW.				9299.0
LEICA 90mm 14	& ELMAR	CHROME!	SCREW		JAINT IN KEEPER	£159.0
LEIGA 135mm	14.5 HEKT	TOR + HOT	O SCREW		EXC+	E99.00
LEICA SF20: FL	ASH + CA	ISE	**********		MINT BOXE	E8870
LEICA SF20 FL	ASH				MIN	E70.0
LEIGA HANDGR	UP FOR N	AS/M9 etc			EIC++BOXED	£145.0
LEIGA ERC LEA	THER CA	SE [14505	FOR M6/M6TT	L/M7	MINT BOXE	E99.0
LEICA R5 BCOY	BLACK.			derived.	ECC++BOXEO	9299.0
					MINT-BOXED	
LEICA 21mm N	4 SUPER	ANGULON	R		MINT-BOXED	2499.0
LEICA 50mm F	S STIMMI	CRON R 3	CAM	menen	EXC++	\$299.0
					EXC++	
					T BOXED AS NEW	
ANGENIEUX 70	- 200mn	n IO.5 FOR	LEICA R FIT		MINT BOXED	\$775.0
LEICA MOTORY	MINDER A	AND STRAI	FOR R6 etc		MINT BOKED	£145.0
LEICA ANGLE F	A BROWN	[14300]			MINT BOXE	E99.0
MINOX 10 x 25	BH COM	PACT BIN	CULARS + CAS	šE	MIN	E99.0
					EXC++CASED	
SWAROVSKI 8	x 50 SLC	484 BIND	CULARS WITH (	ASE ,	MINT-BOXED	£795.0

#### Voigtlander Screw & Bayonet for Leica M etc

VU.	NGILANUER	RESSA	H43 21,2	5,28.35,5	U PHAMES	HAHE	"WINI	RAKEN	2425.0	ι
¥O	IGTLANDER	BESSA	R2 BODY	DLIVE M	MOUNT		MINT-	BOKED	\$275.0	0
¥0	IGTLANDER	BESSA	R2 BODY	BLACK N	MOUNT.	-	MINT-	BOXED	\$245.0	ĺ
VO	ICTLANDER	35mm	TLA NOKT	ON VM L	ECA M M	OUNT	MINT	BOKED	£385.0	E
VD	ICTLANDER	35mm	fl.7 ULTR	ON ASPH	ERIC	and States of	PERSONAL PROPERTY.	-THINL	£365.0	E
40	HOTLANDER	50mm	f2.5 COLD	IR SKOPA	R BLACK.		MINT	BOXED	\$315.0	O
VO	ICTLANDER	75mm	TT.8 HELV	AR CLASS	WIM MIV	CUNT				
						MINT E	SOKED A	IS NEW	\$425.0	0

	DUVEN.	NO DECAY	支援をひむ	я
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT	BOKED	\$215.0	N
VÖIGTLANDER WINDER T	MINT	BOXED	£129.0	H
VOIGTLANDER BESSA SIDE GRIP	MIN	T BOXE	0 E45.0	H
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2		MINT-	2115.0	H
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS				
1847	PONES	AC BEILD	P400 0	u

#### **Medium & Large Format**

BROWCA ETRS: BOOY + 120 BACK, LENS & WLF	E0C+++ \$195.0
BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACK	MNT- £195.0
BRONICA RF 45mm 14 ZENZAHON FOR 645 R/F + FINDER	MINT CASED £399.0
BRONICA 50mm f2.8 ZENZANON MC	EXC+++ E99.0
BRONICA 150mm 13.5 ZENZANON PE	MINT-BOXED £159.00
BRONICA 150mm 13.5 ZENZANON E MC	
BRONICA 150mm 13.5 ZENZANON E MG	MINT £99.0
BRONICA 150mm F4 E	MINT- 689.0
BRONICA ETRSI 120 BACK	MINT E79.00
BRONICA ETRS/ETRSI POLAROID BACK	
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT CASED 669.00
BRONICA ETRS/ETRSI SPEEDGRIP	MINT- E49.00
BRONICA SOmm 13.5 ZENZANON S	
BRONICA 100mm 14 MACRO ZENZANON PE	MINT £245.0
BRONIGA 150mm f3.5 ZENZANON S	0.3913 -TKIM
BRONICA SQA COMPLETE WITH 80mm 12.8 S WLF, BACK .	
BRONICA SQA + 80mm (2.8 S, PRISM FDR, BACK, GRIP	MHT- £395.0
BRONICA BENIM 14 ZENZANON PS FOR SO	
BRONICA 110mm 14 PS ZENZANON MACRO FOR SQ	
BRONICA 150mm 14 PS ZENZANON FOR SQ	
BRONICA SQAJ 120 MAGAZINE BACK	MINT- £49.00
BRONICA SGAS/M POLAROID MAGAZINE BACK	
BRONICA SQAI/SQA/SQAM METERED AE PRISM	
BRONICA METERED CHIMNEY FINDER	
BRONICA 135W BACK FOR SQ VERY RARE	
CONTAX MFB-2 POLARDID BACK FOR CONTAX 645	
FILLI GA645 Zi WITH 55mm - 90mm ZOOM LENS	
FILLI GW 670 MK III C/W 90mm (3.5 LENS	
MAMIYA RZ 67 PRO COMPLETE WITH LENS etc (V CLEAN)	EXC++ £349.0

MAMIYA 150mm 64.5 + HOOD FOR MAMIYA 7/71	MINT E375.00
MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD	
MAMIYA 65mm L 14 LENS FOR RZ	
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	00.0913 TRIM
MAMIYA 250mm F4.5 LENS FOR RZ	MIKT- £195,00
MAMIYA 150mm 73.5 A/F FOR 645 A/F	
MAMIYA 210mm F4 SEKOR C FOR 645	
MAMIYA 180mm F4.5 SEKOR FOR RB	
AAMIYA RZ 67 WINDER (POWER WINDER)	EXC++ £59.00
KAMIYA RZ 67 PRO BACK	MINT- 269,00
MANIYA RZ 67 PRO II BACK	
MAMIYA RZ 67 POLAROID BACK	
MANNYA 220 BACK FOR RZ 67	
ENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £265,00
SNTAX 55mm 12.8 FOR PENTAX 645	
ENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HO	
ENTAX 150mm t3.5 FOR PENTAX 645	
MULLEIFLEX 6008 PRO + BOrnits NFT LENS	
ROLLEIFLEX SCHNBIDER 150mm \$4.6 MAKRO FOR 600	08MINT- E575.00
YASHICAMAT 124G WITH CASE	NINT- £225.00

#### Hasselblad

HU-	Jeinius	
HASSELBLAD	503 CW GOLD SUPREME ONLY 500 Made	
	MIKT	BOXED UNUSED \$2,995.
	503CX COMP WITH BOMIN CF + A12 BACK	
HASSELBLAD	503 Cxi B00Y + WLF	MINT- E495.
HASSELBLAD	500CM 800Y WITH 80mm (2.8.7" + HOOD	MINT- 6895.
HASSELBLAD	90mm 14 FOR XPAN	MINT-IN KEEPER E365.
HASSELBLAG	503 CX WITH 80mm CF + BACK + WLF	EXC++ £1.295.
HASSELBLAD	SOCELIM BODY + A12 BLACK BACK	EUG++ £299.
	40mm F4 CF	
HASSELBLAD	50mm 14 CF FLE DISTAGON + HOOD	MINT BOXED ESSO.
HASSELBLAD	SOMM 14 CF DISTAGON + HOOD	MINT £499.
	150mm M SONNAR CF	
	150mm 64 SONNAR CF	
	A12 BACK	
HASSELBLAD	CW WINDER + REMOTE	MINT £299.
HASSELBLAG	PLAIN PRISM	EXC £75.
HASSELBLAD	PM PRISM	
	500CW503 WLF BLACK	
MERCO DI SC	ENTERIOR WILDER ACE &	MARK CW.

Nikon Auto-Focus, Digital Lenses	& Accessories
NIKON F5 BODY	
NIKON F4 800Y	
NIKON FOO BOOY BLACK	MINT BOXED 969.00
MIKON FGO BOOY	00.9E3 -TMM
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS	
NIKON 20mm 12.8 A/F "0" + HOOO	
NIKON 24mm f2.8 A/F ,	_E0C++8000ED £149.00
NIKON 28mm 12.8 A/F	
NIKON 28mm 12.8 A/F "0"	MNT £145.00
NIKON 35mm f1.8 G OX AF-S (LATEST MODEL)MINT	BOXED AS NEW 6129,00
NIKON 35mm 12.8 PC MANUAL LATEST WITH BLACK KNOW	
NIKON 50mm f1.8 A/F	
NIKON 60mm f2.8 °C" ED AF-S MICRO-NIKKOR	MINT BOXED £345.00
NIKON 105mm (2.8 "G" IF-ED AF-\$ VIBRATION REDUCTIO	N .MINT BOXED E499.00
NIKON 85mm 12.8 A/F "O" MICRO PC NIKKOR	MINT-BOXED £865,00
NIKON 180mm (2.8 A/F D IF-ED LATEST LENSMINT	BOOLED AS NEW 6499.00
NIKON 300mm M *D* IF-ED AF-S (CURRENT LENS)	MINT-BOXED E799.00
NIKON 300mm (2.8 IF ED AF-S VIBRATION REDUCTION	.MINT-CASED E2,495.00
NIKON 10 - 24mm (3:5/4.5 "6" DX ED AF-5	MINT BOXED E525.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-SMINT	
NIKON 17 - 55mm (2.8 f2.8 *G* IF-ED AF-S + HOOD	MINT BOXED £745.00
NIKON 17 - 55mm (2.8 f2.8 *G* IF-ED AF-S + H000	MINT CASED £699.00
NIKON 18 - 35mm (3.5/4.5 "D" IF-ED A/F Nikon 18 - 55mm (3.5/5.6 "G" DX AF-S + Filter Silver.	WINE-BOXED E369'00
MIKOM 18 - 70mm f3.5/4.5 "G" DXIF ED AF- S	MINT+ HOOD E14900
NIKON 18 - 105mm DX IF ED AF-S VIBRATION REDUCTION	
NIKON 18 - 200mm f3.5/5.6 °G" IF ED DX AF-S VIB REDU	O .MINI BUXED E325,00
NIKON 18 - 200mm 13.5/5.6 "G" IF ED DX AF-S VIB RED NIKI	MINT BOXED £465.00
NIKON 24 - 50mm (3.3/4.5 A/F Nikon 24 - 85mm (3.5/4.5 "O" IF ED AF-S	
NIKON 24 - 85mm (3.5/4.5 "C" IF EU AF-5 NIKON 28 - 105mm ( 3.5/4.5 A/F D L/F MACRO	MINE EZZ5.00
NIKON 35 - 70mm 12.8 A/F COMPLETE WITH HOYA FILTER	MINI BUULU E145JUU
MINUM 35 - JUMM 123 A/F GUMPLETE WITH HUMA FILTER	
NIKON 35 - 70mm F3.5/4.5 A/F NIKKOR NIKON 35 - 80mm I4.5/5.6 A/F "D"	DUTCOOL INIM.
NIKON 35 - 135mm (3.5/4.5 A/F ZOOM	ULCCS UBAUG IMPA
MINUM 33 - 130mm 13.3/4.3 A/F ZUUM	
NIKOM 55 – 200mm \$4.5/6 "C" DIX L/F ED AF-S NIKOM 70 – 200mm \$2.8 "G" IF/ED AF-S VR WHITE LENS	MINI E145,00
NIKON 70 - 200mm 12.6 °C' IP/ED AF-S WE WHITE LESS NIKON 70 - 210mm 14.5/5.6 A/F NIKKOR	WINE BOXED ET URDUO
MIKON 70 - 300mm 14.5/5.6 A/F "G"	MINT OF OR
NIKON 70 - 300mm F4.5/5.6 A/F "G" ED IF + HOOD	MINT DOVED CLAS OF
NIKON 70 - 300mm 14.5/5.6 A/F "D" ED IF + HUUU NIKON 80 - 400mm 14.5/5.6 A/F "D" VIBRATION REDUCTI	WORLD CAME BOARD CAME
NIKON SU - ADUMIN PLS/S.6.AF "D" VIBRATION REDUCTIV	MINIT DOVED 1799/00
NIKON TC 17E II AF-S TELECONVERTER	
NIKON TC 206 II AF-S TELECONVERTER	
TELEPUUS/KENKO PRO 300 DG 2x EXTENDER NIKON FIT	MIRI DUXED E19930
TELEPULSYRENKU PHU 3UU DG 2X EXTENDEN NIKON PTT	

SIGMA 1.4x EX CONVERTERMINT £125.00
NIKON DA20 ACTION FINDER FOR NIKON FA/S/EMINT £195.00
SIGMA 50mm (2.8 EX DG MACROMINT BOXED £199.00
SIGMA 70mm #28 EX DG MACRO (LATEST VERSION)MINT BOXED £299.00
SIGMA 180mm IS.6 MACRO A/F APOMINT BOXED £175.00
SIGMA 10 - 20mm F4/5.6 EX DC HSM
SIGMA 15 - 30mm /3:5/4.5 DG ASPNERICAL
SIGMA 15 - 30mm (3.5/4.5 DG ASPNERICALMINT-BOXED £296.00
SIGMA 18 - 50mm K2.8 EX MACRO DC HSM + .HOODMINT BOXED £175.00
SIGMA 24 - TOmm 12.8 EX DG MACRO + HOOD + CASEMINT BOXED £299.00
SIGMA 24 - 70mm (3.5/5.6 ASPHERICAL A/F "D"EXC++BOXED \$49.00
SIGMA 28 - 135mm 13.8/5.6 "D" ASPHERICAL
SIGMA 28 - 300mm 13.5/6.3 "D" DI. HYPERZOOM A/FMINT IBOXED £99.00
SIGMA 55 - 200mm 14/5.6 DC HSM
TAMRON 55 - 200mm 64/5.6 LD MACRI DI II
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST)MINT BOXED \$295.00
TOKINA 28 - 70mm t2.6/2.8 ATX PRO II A/FMINT BOXED £259.00

#### **Nikon Manual**

NIKON F3 HP BODY WITH MD4 DRIVE (REALLY NICE)	
NIKON F3 800Y	0
NIKON FM2K BODY CHROMEEXC++BOXED \$245.0	Ô
NIKON F2 A PHOTOMIC BODY CHROMEMINT- \$495.0	Ō
NIKON F2 PHOTOMIC BODY CHROMEMINT- \$345.0	Ò
NIKON FE CHROME BODYEXC+++ \$99.0	Õ
NIXON FE BLACK BODYEXC £75.0	Ò
NEOCORMAT FTH CHROME BODY	Ō
NIKON 18mm 14 Ai + B6mm FILTER + HOOD (VERY RARE)MINT AS NEW £599.0	Û
NEXON 24mm 12.8 AIS	Û
NEXON 28mm 12.8 AIS	
NUCON 28mm 12.8 A/S	
NIKON 35mm 12.8 PG MANUAL LATEST WITH BLACK KNOBMINT+HOOD £499.0	
NIKON 45mm 12.8 GN NIKKOR	Ð
NOKON 45mm 12.8 P PANGAKE WITH HOOD , FILTER, CASE	
MINT BOXED AS NEW £275.0	
NOXON 50mm F1.8 AIS	
NEKON 50mm fl A AIS	
MISCON SOME IT A MICCOR SC AUTO NICE FARILY LENS MINT-IN KEEPER CLAS O	n

NUKUN 50mm 17.4 AISMINI- £195.DU	
NIKON 50mm fl.4 MIOKOR SC AUTO NICE EARLY LENSMINT-IN KEEPER £165.00	
NIKON 55mm 12.8 MICRO MIKKOR AIS	
NIKON 55mm 13.5 MICRO NIKKOR P AUTO	
NIKON BSHITI 12 AIS (SUPERB SHARP LENS)	
NIKON 105mm f1 & AIS	
NIKON 106trum (2.5 AIS (ONE OFTHE BEST EVER LENSES)	
NIKON 105mm f2.8 MICRO NIKKOR	
NIKON 180mm (2.8 HIKKOR P	
NIKON 200mm f4 NIKKOR QMINT-CASED £95.00	
NIKON 300mm f4.5 NIKKOR H (SUPERB CONDITION)	
NIKON 28 - 50mm f3.5 AIS + HOOD	
NIKON 35 - 105mm 13.5/4.5 AIS ZOOM	
NIKON 35 - 105mm 13.5/4.5 AIS 200MMINT BGKED £195.00	
NRKON 43 - B6mm #3.5 AI 200M	
NIKON 100 - 300mm f 5.6 AIS 200M	
NIKON PB5 BELLOWS WITH PS5 SLIDE COPY ADAPTOR	
MINT BOXED AS NEW £195,00	
NIKON PB 6E BELLOWS WITH PS6 SLIDE COPYING ADAP	
HIVAN HE AS SER ENGINEERE FILM DARK FOR EXPANSE HAVE COME OF	

AKON MF-24 250 EXPOSURE FILM BACK FOR F4S/F4E	
AKON IND4 DRIVE FOR F3/F3T/F3P	MINT - £125.00
AIKON MD12 MOTOR DRIVE FOR FM3a/FM2/FE2/FM/FE	
NKON PK13 AUTO EXTENSION RING	
AIKON PWI1 AUTO EXTENSION RING	00.003 THIM
NIXON TC 16A TELECONVERTER A/F	MINT 279.00
NKON TG 200 CONVERTER ,	
NKON TG 201 CONVERTER	00.003 THIM
NKON TG 301 CONVERTER	
NKON S8 16 FLASH FOR F3/FM2/FM3/FE/FE2	MINT-CASED £159.00
NIXON SB 16 FLASH FOR F3	MINT-CASED 675.00
AIKON DW4 6x HIGH MAGNIFICATION FINDER FOR F3	MINT BOXED £159.00
NKON CF 22 BERGUNDY GASE FOR F3 (REALLY NIGE)	OC.892 -TMM
OKON OF 28 CASE FOR FMG/FM2/FEZ etc WITH MD12	MINT-BOXED 296,00

#### **Olympus Manual**

OLYMPUS OM2 SPOT BLACK	
OLYMPUS OM2n BODY CHROME	
OLYMPUS OM2n BODY CHROME + 50mm ft 8 ZURO	
BLYMPUS OMZn BODY BLACK + 50mm f1.8 ZUNXO	
OLYMPUS 28mm fz.8 ZUIKO	
OLYMPUS 50mm 11.8 ZUIKO	
OLYMPUS 50mm t3.5 MACRO	
OLYMPUS \$5mm 11.2 ZUIKO + FILTER	EXC+++ £345.00
OLYMPUS 135mm f3.5 ZUIKO	
OLYMPUS 35 - 70mm (3.5/4.5 ZUIKO	
OLYMPUS 75 - 150mm f4 ZUIKO	
OLYMPUS 100 - 200mm f5 S ZUIKO AUTO 200M	
OLYMPUS CONVERTER A	
OLYMPUS T20 FLASH	
	SHARM MARKET A 12 MA

## wanted...

We urgently require your used photographic equipment. We have customers waiting for: Nikon, Canon, Leica, Contax, Bronica, Hasselblad and most other makes of camera lenses, accessories, binoculars and collectables.

We will buy for cash from you, or we are happy to sell on your behalf on a commission basis. Best prices paid. We can arrange collection and even call and collect and pay on the spot if necessary anywhere in the UK.

Visitors are welcome, please phone for an appointment. PO Box 1052, Cottenham, Cambridge, CB4 8WU















Voted Best Online Retailer 2002-2012 Best Specialist Retailer 2010-2012 Good Service Award Gold Winner 2011-2012



D7000

**D7000** Body RF **D7000** + 18-105mm VR



From £799 NEW! V2

NEW! V2 + 10-30mm Lens £799 NEW! V2 + 10-30mm + 30-110mm £969

£50 Cashback\* on Nikon J2: NEW! J2 + 10-30mm £368 Inc £50 Cashback\* £418

NEW! J2 + 10-30mm + 30-110mm £482 Inc £50 Cashback\* likon Cashback\* ends 21.01.13

£532

£1929 £2390



From **£399** D3200

D3200 Body shback\* From £399 D3200 + 18-55mm f3.5-5.6 G AF-S DX VR From £439 **£398 Inc Cashback\*** From **D3200** + 18-55mm VR + 55-300mm

£682.05 Inc Cashback\*



From **£719 NEW! D5200** 

NEW! D5200 Body F719 NEW! D5200 + 18-55mm f3.5-5.6 £819 G AF-S DX VR D5100 From

From £287 Inc Cashback\* £342

CUSTOMER REVIEW: D7000 Body Only 'Nikon D7000 wish I had got one sooner' Snam - Hadderek

From £642

RRP £1005.99 £642

RRP £1207.99 £809



 Full Frame FX Format CMOS Sensor 36.3 Megapixels

 Multi-area D-Movie records Full 1080p HD movies (FX & DX Format) • ISO 50-25,600

D800 Body D800E Body



**NEW! D600** From £1469

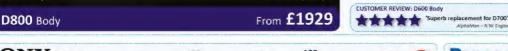
D600 Body £1469 D600 + 24-85mm f3.5-4.5 VR £1965



£4360 D4 Body £4360

D4 Body

Nikon Capture NX2 System requirements: Windows 7, or Mac OS X 10.4.11, 10.5.4. See web for more details





Vista, XP Professional, Home Edition Nikon Capture NX2 Upgrade £84.99



#### £699 **NEW! NEX-6** Body

NEW! NEX-6 + 16-50mm PZ £819 NEW! NEX-6 + 16-50mm PZ + 55-210mm £1029 NEW! NEX-5R +18-55mm Black or White £499 Up to £100 Cashback\* on selected Sony CSCs: NEX-F3 + 18-55mm Silver or Black £349 Inc £50 Cashback\* £359 NEX-7 Body Black

Inc £100 Cashback® £839 NEX-7 + 18-55mm Black £839 Inc £100 Cashback\* £939 12.0 f 1080

#### A77 From £829

£50 Cashback\* on selected Sony Digital SLTs: A65 From £599 Inc £50 C/back\* £649

A57 From £439 Inc £50 C/back\* £489 A37 From

£299 Inc £50 C/back\* £349 Sony Cashback\* ends 16.01.13

A99 24.3 Full Fran

#### **NEW! A99** From £2299

NEW! A99 Body Black £2299 NEW! A99 Body + Battery Grip + 2 FREE Batteries† worth £2598

†T&Cs apply - See website for details



#### NEW! G5 Body **£519**

NEW! G5 + 14-42mm £549 Inc £50 Cashback\* £559 NEW! G5 + 14-42mm PZ £619 Inc £80 Cashback\* GF5 + 14-42mm

£344 Inc £30 Cashback\* £374 GF5 + 14-42mm Power Zoom £429 Inc £50 Cashback\* £479

X-Pro1 Black

**FUJ!FILM** 

16.3

1080p



#### NEW! GH3 From **£1199**

NEW! GH3 Body Black £1199 NEW! GH3 + 14-140mm £1599 NEW! GH3 + 12-35mm £2299 GX1 + 14-42mm

£379 Inc £50 Cashback\* £459 GX1 + 14-42mm PZ + FREE Electronic Viewfinder worth £219 £509 Inc £50 Cashback\* £559

#### **OLYMPUS**



#### OM-D E-M5

#### From £999

WY

OM-D E-M5 Body £999 OM-D E-M5 + 12-50mm £1148

RECOMMENDED LENSES: NEW! Olympus 12mm f2.0 ED Limited Edition £949.99 NEW! Olympus 75mm £689 f1.8 PW EZ

#### SPECIAL OFFER1

FREE 45mm Portrait Lens worth £229 when you purchase an OM-D E-M5.

\*T&C's apply, see website. Lens is redeemed post purchase via manufacturer. Offer ends 31.12.12



#### NEW! E-PL5 From **£599**

NEW! E-PL5 + 14-42mm NEW! E-PL5 + 14-42mm + 40-150mm £749 NEW! E-PM2 + 14-42mm £499

NEW! E-PM2 + 14-42mm £649 + 40-150mm



# Body £799

NEW! K-5 II + 18-55mm WR NEW! K-5 II + 18-135mm WR £1119

NEW! K-30 From £319 Inc £50 Cashback\* £369 Pentax Cashback\* ends 15.01.13



#### £1179 X-Pro1

X-Pro 1 RRP £1429 SPECIAL OFFER†

Purchase a Fuji X-Pro1 plus any Fuji XF lens (18mm, 35mm, 60mm or 18-55mm) and claim a FREE Fuji XF 18mm or XF 35mm Lens.

†Offer available via redemption from Fuji. Offer closes 31.12.12. Further T&C's apply – see websi



#### NEW! X-E1 From **£729**

NEW! X-E1 Body £729

£1149 NEW! X-E1 + 18-55mm

Fuii X-Mount Lenses: Fujinon 18mm f2.0 R Fujinon 35mm f1.4 R

£429 £446 Fujinon 60mm f2.4 R

# 01603 208761

Call us Mon-Fri 8am-7pm

Visit www.wexphotographic.com



#### Your entry into the full-frame world.

The EOS 6D Canon combines a powerful full-frame imaging system and superior low-light performance with a compact, robust and lightweight design. For the first time in in any EOS model Wi-Fi and GPS connectivity is also incorporated.

NEW! 6D 8ody £1799 NEW! 6D + 24-105mm £2499

650D + 18-55mm f3.5-5.6 IS II

650D + 18-55mm f3.5-5.6 IS II

CUSTOMER REVIEW: 650D + 18-55mm IS H fantastic piece of kit

£535 Inc Cashback

+ 55-250mm IS II

£697.99 Inc Cashback

£779 Inc Cashback®

650D + 18-135mm IS STM



NEW! 18.0 4.3 fps 1080p

From £649 NEW! EOS M

NEW! EOS M + 18-55mm IS STM £649 NEW! EOS M + 22mm f2.0 + EF Adapter £789



From £429 600D

600D Body £389 Inc Cashback\* £429 600D + 18-55mm IS II £439 Inc Cashback £479 600D + 18-135mm IS £595 Inc Cashback\* £635 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £639 Inc Cashback® £679

#### NEW! 6D

#### From £1799



18.0 5.3 for 1080p

£548.99

£747.99

EOS 60D

From **£676** 60D

60D Body £676 60D + 18-55mm f3.5-5.6 IS II £749 60D + 18-135mm f3.5-5.6 IS £840 60D + 17-85mm f4 0-5 6 IS USM £899 60D + 17-55mm f2.8 IS USM

Canon EOS 7D 18.0 8.0 frs 1080p **7D** 

From £1069 £1069 7D Body 7D + 18-135mm f3.5-5.6 IS £1289 7D + 15-85mm f3.5-5.6 IS USM £1529

£2149

Canon 5D Mark III 22.3 6.0 fps 1080р Full Frame

5D Mk III From £2339

5D Mark III Body £ 5D Mark III + 24-105mm f4 L IS USM £2998 5D Mark III + 24-70mm f2.8 L USM II £4288

#### HALF PRICE Canon Accessories when you purchase a 60D or 7D

7D + 70-300mm L IS USM

Search 60D or 7D on our website and click the promotions tab for more details. ¹T&C's apply, see website, offer clos

# **Memory Cards** SanDisk

16GB 64GB SDXC £124 SanDisk Extreme 60MB/s UDMA C/Flash £64.95 SanDisk Extreme Pro: 90MB/s UDMA C/Flash 32GB ..... £179.95 £319 Eve-Fi Card with Adapter £39.95 SanDisk ImageMate USB 3.0 12-in-1 Reader



Sony XQD™ Memory Card: 125MB/s XQD £119 32GB...

XQD Express Card Adapter

8GB £18 £29 32GB £49 16**GB** 

64GB







£459 Inc £40 £499



Speedlights: £204 Inc £25 Cashback\* £229



R1 Close-Up



F60AM £459





£129





Flashgi

£54.95



£129

-1 NEWI 52 AF-1 58 AF-2

£249

SIGMA Flasheuns EF 610 DG Super £119.99 £159.99

EM-140 DG Macro Flash From £314.99





£299

**SUTIPAK** Flashguns: DEBUX £109.99 £69.99





Kit £21

£209.99



Collection £8.99

Softbox Kit £45

£295.99









E29.99



£24.99





Stand

£99

L109.99 E09.99 E337.99

Terms and Conditions
All prices incl. VAT at 20%, Prices correct at time of going to press. FREE Delivery\*\* available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £8.99\*\* for orders over £100. £3.99\*\* for orders ower £100. £3.90\*\* for orders ower £100.

\*CASHBACKS Are redeemed via product registration with the manufacturer. Please refer to our website for details.





















Wex Showroom – Visit us today
• Touch, Try and Buy latest Cameras & Accessories
• Over\$13,000 groducts to choose from • Award winning specialists!

Mon & Wed-Sat 10am-5pm, Tues 10am-5pm, Sun 10am-4p
Unit & Prenbury Estate, Norwich, NR6 5DP. Tilthead



Voted Best Online Retailer 2002-2012 Best Specialist Retailer 2010-2012 Good Service Award Gold Winner 2011-2012



#### Digital SLR Lenses







EF 35mm f2.0 IS USM £799



EF-S 24-70mm f4.0 IS USM £1499



EF 24-70mm f2.8 L USM II £1949



85mm f1.4 G AF-S £1189



f3.5-5.6 ED AF-S VR £628 Inc Cashback\*

£698



f3.5-5.6 G ED AF-S VR £675

CANON LENSES	
TS-E 17mm f4.0 L	£1966
EF 24mm f1.4 L II USM	
EF 24mm f2.8 IS USM	
TS-E 24mm f3.5 L II	
EF 28mm f1.8 USM	
EF 35mm f1.4 L USM	
EF 35mm f2.0	
TS-E 45mm f2.8	£1099
EF 50mm f1.2 L USM	£1219
EF 50mm f1.4 USM	
£259 Inc £20 Cashback*	£279
EF-S 60mm f2.8 USM Macro	200
£329 Inc £20 Cashback*	
MP-E 65mm f2.8 1-5x Macro	
EF 85mm f1.2 L II USM	
EF 85mm f1.8 USM	
TS-E 90mm f2.8	£1099
EF 100mm f2.8 USM Macro	
£389 Inc £40 Cashback*	£429
EF 100mm f2.8 L IS USM Macro	
£634 Inc £55 Cashback*	£689
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	
EF 200mm f2.8 L USM II	£624
EF 300mm f2.8 L IS USM II	£5149
EF 300mm f4.0 L IS USM	
EF 400mm f5.6 L USM	
EF 8-15mm f4.0 L USM Fisheye	£1079
PER CAR DO FOR A PAIRE	
£564 Inc £55 Cashback*	£619
FE F IF OF FR F F F IS LIGHT	
£512 Inc £55 Cashback*	£567
FE 16-35mm f2 R L USM II	
£1039 Inc £80 Cashback*	£1119
EF 17-40mm f4.0 L USM	
£540 Inc £55 Cashback*	£595
EF-S 17-55mm f2.8 IS USM	
£714 Inc £55 Cashback*	£769

EF-S 17-85mm f4.0-5.6 IS USM	
£314 Inc £20 Cashback*	£334
EF-S 18-55mm f3.5-5.6 IS II	£132
EF-S 18-135mm f3.5-5.6 IS STM	£369
EF-S 18-200mm f3.5-5.6 IS	
£359 Inc £40 Cashback*	£389
FF 24-105mm f4 0 L IS USM	
£742 Inc £80 Cashback*	
EF 28-135mm f3.5-5.6 IS USM	
EF 28-300mm f3.5-5.6 L IS USM	
EF-S 55-250mm f4.0-5.6 IS II	£199
EF 70-200mm f2.8 L IS USM II	
£1639 Inc £160 Cashback*	£1799
EF 70-200mm f4.0 L USM	
£443 inc £40 Cashback*	£483
EF 70-300mm f4.0-5.6 IS USM	
£354.99 Inc £20 Cashback*	£374.99
EF 70-300mm f4.0-5.6 L IS USM	
£1049 Inc £80 Cashback*	
EF 75-300mm f4.0-5.6 USM III	£229
EF 100-400mm f4.5-5.6 L IS USM	
£1109 Inc £80 Cashback*	£1189
Canan Lens Cashback* ends 24.02.13	
NIKON LENSES	
10 Smm f2 8 G IE-ED AF DX Fisheve	£549

EF 100-400mm #4.5-5.6 L IS USM	
£1109 Inc £80 Cashback*	£1189
Canan Lens Cashback* ends 24.01.13	
NIKON LENSES	
10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED	
16mm f2.8 D AF Fisheye	
20mm f2.8 D AF	
24mm f1.4 G AF-S ED	
24mm f2.8 D AF	
24mm f3.5 D ED PC-E	
NEW! 28mm f1.8 G AF-S	
28mm f2.8 D AF	£245
35mm f1.8 G AF-5 DX	
£130 Inc £20 Cashback*	£150
35mm f2.0 D AF	E254.8
45mm f2.8 D PC-E ED Micro	£1393
50mm f1.4 G AF-5	£271

50mm f1.4 D AF	£244
50mm f1.8 G AF-S	£155
60mm f2.8 G AF-5 ED Micro	£404.95
85mm f1.4 D AF	
85mm f1.8 D AF	£299
85mm f2.8 D PC-E Micros	£1339
85mm f3.5 G ED AF-S VR DX Micro	£375
105mm f2.8 G AF-S VR IF ED Micro	£609
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-5 DX	
12-24mm f4.0 G ED AF-S IF DX	
14-24mm f2.8 G ED AF-S	
16-35mm f4.0 G ED AF-S VR	E829
16-85mm f3.5-5.6 G ED AF-S DX VR	
£389 Inc £50 Cashback*	
17-55mm f2.8 G ED DX AF-S IF	
18-35mm f3.5-4.5 D IF ED AF	
18-55mm f3.5-5.6 G AF-S DX VR	
18-105mm f3.5-5.6 G ED AF-5 DX VR	£204
18-200mm f3.5-5.6 G ED AF-S DX VR II	
£524 Inc £60 Cashback*	
24-70mm f2.8 G ED AF-S	£1235
24-85mm f2.8-4.0 D AF	£549
55-200mm f4-5.6 G ED AF-5 DX VR IF	
£206 Inc £35 Cashback*	£241
55-300mm f4-5.6 G AF-S DX VR	
£239 Inc £40 Cashback*	
70-200mm f2.8 G ED AF-S VR II	£1579
70-300mm f4.5-5.6 G ED AF-S IF VR	
80-400mm f4.5-5.6 D AF VR	£1239.95
Nikon Lens Cashback* ends 21.01.13	
SIGMA LENSES	

SIGMA LENSES	
30mm f1.4 EX DC	£299
50mm f2.8 EX DG Macro	.£269
50mm f1.4 EX DG HSM	.£379

1030	10/3	
70mm f2.8 EX DG Macro		
85mm f1.4 EX DG HSM		
	OS HSM Macro E549	
	SM Macro£699	
	From£2279	
	VE549	
	HSME369	
10-20mm f3.5 EX DC HSI		
12-24mm f4.5-5.6 EX DG		
17-70mm f2.8-4.0 DC M		
18-50mm f2.8-4.5 DC OS		
18-125mm f3.8-5.6 DC C		
18-200mm f3.5-6.3 DC 0	S HSM II	
18-250mm f3.5-6.3 DC 0	S HSM£306	
NEW! 18-250mm f3.5-6	3 DC Macro OS HSM	
	£419	
24-70mm f2.8 IF EX DG I	ISM£599	
NEW! 50-150mm f2.8 EX	CDC APO OS HSM £799	
50-200mm f4.0-5.6 DC 0	S H5M£150	
50-500mm f4.5-6.3 DG (	OS HSM	
70-200mm f2.8 EX DG O	S HSM£899	
70-300mm f4.0-5.6 APO		
	From £155	
	OS£279	
	OS H5MFrom£649	
	OS HSM From E769	
FX DG APO Tele Convert		
EN DOTH O TELE CONVENT	CIS III.III.III IOIII.I.EESS	

TAMRON LENSES with 5 Y	
90mm f2.8 SP Di Macro	£347.95
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£349
17-50mm f2.8 XR Di II VC	£365
18-200mm f3.5-6.3 AF XR DI II	£150
18-270mm f3.5-6.3 DI II VC PZD	£387
NEW! 24-70mm f2.8 DI VC USD SP	£849
28-75mm f2.8 XR Di	£349
70-300mm f4-5.6 SP Di VC USD	£298

#### Digital Compact Cameras

#### Digital Compact Batteries, Cases and Accessories are available on our website











£194 Inc C/back\* £229



Alue or Vellow	RRP E349E25
	RRP E699E51
	Silver, Pink or Green £13
	, Silver, Light Pink or Black
	£17
£30 Canon Cashback*	on selected Compacts
PowerShot SX240 HS	
PowerShot \$X240 HS / F158 Inc Cashback*	
£158 Inc Cashback*	Pink, Silver or Black £18 Red, Grey, Green or Black

IXUS 500 HS Silver, Red, Blue or Black

IXUS 510 HS White or Black £189.95 Inc Cashback\*



or White RRP £329.99. Merrill DP-2

Foveon X3<sup>®</sup> sensor with a 30mm f2.8 lens ..... £799





£389 Inc Cashback\* £439



E359

12.1

5.0x

1080p

Lumix LZ20 Black or Red	£119.95
Lumix SZ7 White, Brown or Black	£139.95
NEW! Lumix SZ5 White or Black	£149
Lumix FX80 Black	£173
Lumix FT4 Black, Silver, Orange or Blue	£222
Lumix TZ25 Black or Red	
£154.95 Inc £30 Cashback*	£184.95
NEW! Lumix FZ62 Black	
£220 Inc £40 Cashback*	£260

€184

E219.95



SZ-14 Red or Silver, BlackFrom	£119
SH-25 MR Gold, Red, White or Black	
RRP £229.99	£139.95
SZ-31 MR Silver or BlackRRP £299.99	£189
TG-320 Blue or RedRRP £139.99	£108
TG-620 Blue, White, Pink, Green or Black	£159.95
TG-820 Blue, Silver, Red or Black	





pix P510 Black, Red or Dark Silver RRP £349.99

Coolpix L310 Black	RRP £149.99£119
NEW! Coolpix L610 Silve.	r, Red or Black
	RRP £189.99£154
NEW! Coolpix \$6400 Red	d, Purple, Silver,
Blue or Black	RRP £199.99£178
Coolpix \$9300 Red, Silver	, Blue or Black
1116-1116-1116-1-116-1-16-116-116-116-1	RRP £249.99 £194
Coolpix P310 Black or W	hite RRP £249.99 £194
Coolpix AW100 Black, Oil	range or Camouflage
40.1140.611140.11440.11440.11440.114114.1141	RRP £249.99 £194



TX20 Blue or Black	
Up to E40 Sony Cashback* on selected WX100 White, Silver or Black	Compacts.,
£126 Inc £30 Cashback*	£156
E219.95 Inc £40 Cashback* HX200V Red, White, Block	£259.95
£307 Inc £40 Cashback*	£347
Sony Compact Cashback* ends 24.12.12	





ne se stannimise serminimis at an arminin	Alminia di materiale de deserva
FinePix F660 EXR Blue, Re	ed, Black or White
	RRP £174.99 £134.9
FinePix Z1000 EXR Green	, Purple or White
	RRP £249.99 £172
FinePix \$L300 Block	RRP £219.99 £169.5
FinePix F770 EXR Black, A	Red, Blue or White
	RRP £249.99 £192
FinePix HS30 Black	RRP £324.99 £239
<b>NEW!</b> FinePix XF1 Black is	or Tan£335
FinePix X-S1 EXR	RRP £529.99 £429
commission of the commission of the	

# 01603 208761

## Call us Mon-Fri 8am-7pm

Visit www.wexphotographic.com









£24.95

£26.95 £29.95 £29.95 £44.95



£109 8x....£174 £144.95 9x....£199

5 Series: Khaki/Tan

Black/Black, Sage

FibreNyte/Tan

Black/Black..

Black/Tan, Black/Black

Fibre-Nyte/Leather: Khakir

Tan, Søge/Tan, Black/Black

335. £26: 225. £25: 445 Black/Tan, Khaki/Tan,

555 Black/Tan, Khaki/Ta

£289



www.wexphotographic.com

#### Wex Photographic Showroom UK's largest Independent Photographic Showroom



Reasons to buy

Monday 10am-6pm 10am-5pm Tuesday Saturday 10am-6pm

Frenbury Estate. Drayton High Road. Norwich. NR6 5DP.



10am-4pm







We would love for you to vote for us again in the Good Service Awards compiled by Amateur Photographer and What Digital Camera Magazines.

risit http://bit.ly/GoodServiceAwards2013

For latest Printers, Inks & Camcorders visit us at www.wexphotographic.com

Display

Lightmeters





Joby Gorillapods from only £19 - See our website for details!

**EXCIOTO** 

MTL8361B

• 26.2cm

9351B

92616

8350B

83618

Min Height

MH5011 Head

MTL Adjustable Series:

FRA

£109.95

£184.95

£299.95

£209

F223



VGRN8225

23.1cm

Min Height

Vitruvian Series: VGRN8225 Tripod + MH5310-630 Ball Head

+ MH5501-652 Ball Head

VGRN8265 Tripod





ies:
£629.95
£699.95
£709.95
£814.95
£999.95

#### Computing & Software

Tripods & Heads

055XPROB

• 178.5cm Max Height

055 Series:

055 Series: 055XDB ..... 055XB...... 055XPROB

055CXPRO3

055CXPRO4

• 10cm Min Height

Manfrotto

Authorised Reseller



27 Inch underbolt Display £804

£114.95

£214.95

£234.95

£139



From £229 NEW! iPad letina Display - WiFi From £398 NEW/LiPad tina Display Wi-Fi + Cellular From £498

190CXPRO4 Carbon Fibre Tripod

£219

Stile Unica Messenger Bag White, Brown or Black

Stile Veloce Backpack:

White, Brown or Black

190CXPRO4

£44.95

Max Height

£39.95



**NEW!** MacBook Pro - Retina Display From £1679



Mac Mini From £509



£648.99

Back

Light

Stand

£31.99

120° Reflector

£46.99

3

90° Reflector

£21.99



**Graphics Tablet** 

Small	£
Medium	E
Large	E



274 364



ColorMunki Display £112



£99

yder4 Pro £109

Studio Lighting & Accessories Over 2100 Studio Lighting products available to buy – See our website for details Gemini R Pulsar Tx Kits: Flash Heads, 2x Stands, 1x 60x



Gemini Series Kits: Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stan 2x Power Leads, Sync Lead and Kit Bag.

200/200 Twin Head ..£399 400/400 Twin Head ..£539



Pulsar Plug-In Trigge Card From £75.99

Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Cc 2x Mains Leads, Sync Cord and Case

Gemini Pro Pulsar Tx Kits: Flash Heads, 2x Stands, Silve Umbrella, Wide Angle Reflec 50x80cm Softbax, 1x Pulsar Drigger and Card, Leads, Cab Modelling Lamps and Cases.

500Pro Twin Head ...... £1189 500Pro + Travelpak . .. £1600 750Pro Twin Head £1735

+ Travelpak ...... 1000Pro Twin Head Travelpak ...



£124.99



ector Kit

£44.99

83cm

Umbrella Set

€26.99

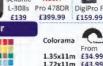
£144.99

75' Softlite



Softbox





Sekonic.

1.35x11m £34.99 1.72x11m £43.99 2.72x11m £53.99



**BXRi Kit** 

NEW! BRX Series Kits:

BRX Heads, 2x Portalite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Baa. 250/250 Twin Head £849

Twin Pack £239.99

250/500 Twin Head £909 500/500 Twin Head £969



D-Lite 2 RX heads, 2x Stands, 2x 66x66cm Saftboxes, 1x 16cm Reflect 2x Carry Cases, 1x Skypart Transmiti Leads, Cables and User Guide. 200/200 Twin Head £589

200/400 Twin Head 400/400 Twin Head D-Lite One RX Series £535 £375 NEW! Umbrella Kit NEW! Softbox kit

Style RX Series Kits: Style RX Heads, Zx 16cm Reflectors, 2x Cliptock Stands, 2x Translucent/ Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide,

RX600 Twin Head £1199 RX1200 Twin Head £1649.99



Set £44.99 PocketWizard







2.72x11m £53.99 i
Terms and Conditions
All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our changes are: £4.99\*\* for orders over £100. £199\*\* for orders ower £100. £199\*\* for orders ower £100. £199\*\* for orders ower £100. £20\*\* for orders ower £100. £20\*\* to present ower £20\*\* to present £20\*\* to present ower £20\*\* to pre Portalite

Wex Showroom - Visit us today

D-Lite it Kit Lastolite'

Grey £18.99























Plus III









We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Learnington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!



01926 339977 www.premier-ink.co.uk

#### PRINTER INK CARTRIDGES





At Premier Ink Supplies, we stock two types of cartridges for Epson printers - Originals which are made by Epson, and Compatibles, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree.



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ... so Jet Tec wins!

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from superb combination of performance and pricing'

Upgrade Magazine

All March and	th	e superb combinati
***		- Compute
Cartridge Code:	Originals:	Jet Tec Compatibles:
T007 Black	£26.99 15ml	£3.99 20ml, 3 for £10.99
T008 Colour	£21.99 45ml	£4.99 50ml, 3 for £13.99
T009 Colour	£27.99 68m4	£4.99 70ml, 3 for £13.99
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99
T027 Colour	£26.99 45ml	£4.99 50ml, 3 for £13.99
T0341-T0347 Set of 7		Check Website.
T0341/8, each	£14.99 17ml	Check Website.
T0342/3/4, each	£17.99 17ml	Check Website.
T0345/6/7, each	£17.99 17ml	Check Website.
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99
T0452/3/4, each	£9.99 ami	£3.99 21ml, 3 for £10.99
T0481-T0486 Set of 6	£64.99 set of 6	£19,99, 3 sets for £56,99
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99
T0540-T0549 Set of 8	£99.99 set of 8	£35.99, 3 sets for £99.99
T0540 Gloss	£8.99 13ml	
T0541/2/3/4, each	£13.99 13ml	£3.99 21ml, 3 for £13.99
		£4.99 Z1ml, 3 for £13.99
T0547/8/9, each T0551-T0554 Set of 4	£13.99 13ml £32.99 set of 4	£4.99 21ml, 3 for £13.99 £14.99, 3 sets for £42.99
T0551 Black		£4.99 21ml, 3 for £10.99
	£8.99 ami	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99
T0591-T0599 Set of 8	£92.99 set of 8	Check Website, Check Website,
T0591/2/3, each	£11.99 13ml	
T0594/5/6, each	£11.99 13ml	Check Website.
T0597/8/9, each	£11,99 13ml	Check Website.
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99
T0611 Black	£8.99 âmi	£4.99 21ml, 3 for £13.99
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99
T0791-T0796 Set of 6 T0791/2/3, each	£69.99 set of 8 £11.99 10ml	Check Website.
		Check Website.
T0794/5/6, each	£11.99 10ml	Check Website.
T0801-T0806 Set of 6	£49.99 set of 8	£19.99, 3 sets for £57.99
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99
T0870-T0879 Set of 8 T0870 Gloss	£69.99 set of 8	Check Website.
T0871/2/3/4, each	£7.99 11.4ml	
	£8.99 11.4ml	Check Website.
T0877/8/9, each	£8.99 11,4ml	Check Website.
T0961-T0969 Set of B	£69.99 set of B	Check Website.
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.
T0966/7/8/9, each	£8.99 11.4ml	Check Website.
T1281-T1284 Set of 4	£26.99 set of 4	
T1281 Black	£6.99 5.9ml	£4.99 f3ml
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml
T1291-T1294 Set of 4		£16.99 sets of 4
T1291 Black	£9.99 11.2ml	£5.49 16ml
T1292/3/4, each	£9.99 7ml	£4.49 13ml
T1571-9, each		each or £154.99 set of 8
T1591-9, each		ch or £99.99 set of 8
T5591-6, each		ch or £69,99 set of 6
T5801-9, each		rth or £314.99 set of 8
No.18 Black	£7.99 5.2ml	NEW
No.18 C/M/Y, each	£5.99 3.3ml	NEW

常常常常		- Computer U
Cartridge Code:	Originals:	Jet Tec Compatibles:
T007 Black	£26.99 15ml	£3.99 20ml, 3 for £10.99
T008 Colour	£21.99 45ml	£4.99 50ml, 3 for £13.99
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99
T026 Black	£35,99 16ml	£3.99 20ml, 3 for £10.99
T027 Colour	£26.99 45ml	£4.99 50ml, 3 for £13.99
T0341-T0347 Set of 7	£119.99 set of	7 Check Website.
T0341/8, each	£14.99 17ml	Check Website.
T0342/3/4, each	£17.99 17ml	Check Website.
T0345/6/7, each	£17.99 17ml	
	£39.99 set of 4	£14.99, 3 sets for £42.99
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99
T0540-T0549 Set of B	£99.99 set of 8	£35.99, 3 sets for £99.99
T0540 Gloss	£8.99 (3ml	£3.99 21ml, 3 for £13.99
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99
T0551 Black	£8.99 ami	£4.99 21ml, 3 for £10.99
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99
	£92.99 set of 8	Check Website.
T0591/2/3, each	£11.99 (3ml	Check Website.
T0594/5/6, each	£11,99 13ml	Check Website.
T0597/8/9, each	£11.99 13ml	Check Website.
		£14.99, 3 sets for £42.99
T0611 Black	£8.99 ami	£4.99 21ml, 3 for £13.99
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99
T0712/3/4, each	£8,99 5,5ml	£3.99 13ml, 3 for £10.99
T0791-T0796 Set of 6	£69.99 set of 8	Check Website.
T0791/2/3, each	£11.99 10ml	Check Website.
T0794/5/6, each	£11.99 10ml	Check Website.
T0801-T0806 Set of 6	£49.99 set of 8	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99
T0870-T0879 Set of B	£69.99 set of 8	Check Website.
T0870 Gloss	£7.99 11.4ml	Check Website.
T0871/2/3/4, each	£8.99 11.4ml	Check Website.
T0877/8/9, each	£8.99 11,4ml	Check Website.
T0961-T0969 Set of B	£69.99 set of B	Check Website.
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.
T0966/7/8/9 each	£8,99 11.4ml	Check Website.
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4
T1281 Black	£6.99 5.9ml	£4.99 f3ml
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml
T1291-T1294 Set of 4		£16.99 sets of 4
T1291 Black	£9.99 11.2ml	£5.49 16mi
T1292/3/4, each	£9.99 7ml	£4.49 13ml
T1571-9, each		each or £154.99 set of 8
T1591-9, each	£13.99 17ml es	ch or £99.99 set of a
T5591-6, each	£12.99 13ml es	ich or £69.99 set of 6
T5801-9, each		inh or £314.99 set of 8
No.18 Black	£7.99 5.2ml	NEW
	£5.99 3.3ml	NEW
	£21.99 set of 4	NEW
No.18XL Black	£14.99 11.5ml	NEW
	£10.99 6.6ml	NEW
No.18XL Set of 4	£44.99 set of 4	NEW
No.24 Bit Cil M. each	£7.99 5 tml	NEW

Suitable EPSON Printers Photo 790, 870, 890, 895, 900, 915, 1290 Photo 790, 870, 890, 895, 915

Photo 900, 1270, 1290 Photo 810, 830 ,830u, 925, 935

Frog Inks

Lilly Inks

C64, C66, C84, C86 CX3600/3650, CX6400, CX6600 CX3600/3690, CX6400, CX6600 Parasol Inks R200, R220, R390, R320, R340 RX500, RX600, RX620, RX640 Seahorse Inks Phato R800, R1800

Photo R240, R245, RX420, RX425, RX520, RX525 **Duck Inks** Photo R2400

D68 D88 00/3850, DX4200/4250, DX4800/4850 .Dx3900/3850, Dx42004250, Dx4600/4650 Teddy Bear Inks S20, S21, SX100/105/110/115/200/205/210/215 SX400/405/415/515, D78/92/120, B40W, BX300

DX4000/4400/5000/6000/7000/7400/8400/9400 Photo 1400 Owl inks

Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD R265/285/360, RX560/585/885 Photo R1900 Flamingo inks

\$22, 8X125/130, SX420W/425W/445W,

8X305F Fox Inks SX420W/425W/445W/525WD/620FW, BX305F/920FW/525WD/635WD/625FWD/630 SX635FWJ038295FWD/BX935FWD, B42WD Photo R3000 Turtle Inks Photo R2000 Kingfisher Inks

Photo RX700 Penguin Inks Photo Pro 3800, 3880 Expression Home XP30, XP102, XP202, XP205 XP302, XP305, XP402, XP405 Daisy Inks

Expression Home XP30, XP102, XP202, XP205 XP302, XP305, XP402, XP406 High Capacity Daisy Inks Expression Photo XP750, XP850 Elephant Inks

Expression Photo XP750, XP850 High Capacity Elephant Inks

Expression Premium XP600, XP605, XP700. Polar Bear loks

High Capacity Polar Bear Inks

If you cannot find the ink cartridges for your printer, please give us a call, or check our website, and we'll do our best to help.

NEW

We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.



outfoll outfloading		
BCi3e Black 26ml	£2.99	
BCi6 B/C/M/Y 15ml	£2.99	
BCi6 PC/PM/R/G 15ml	£2,99	
PGI5 Black 29ml	£4.99	
CLi8 B/C/MY/PC/PM 15ml	£3.99	
PGi520 Black 19mi	£4.99	
CLI521 B/C/M/Y/GY 9ml	£3.99	
PGi525 Black 19ml	£4.99	
CLi526 B/C/M/Y/GY 9ml	£3.99	
PG37 Black 12ml	£9.99	
PG40 Black 28ml	£13.99	
PG50 Black 26ml	£12.99	
PG510 Black 11.5ml	£13.99	
PG512 Black 18ml	£14.99	
CL38 Colour 12ml	£12.99	
CL41 Colour 16ml	£16.99	
CL51 Colour 24ml	£14.99	
CL512 Colour 11.5ml	£15.99	
CL513 Colour 15ml	£16.99	

#### Canon Originals

BCi3e Black 26ml	£10.99	9
BCi3e Black 26ml BCi6 All colours, 13ml, each	£8.99	•
PGi5 Black 26ml	£11.99	)
CLi8 All colours, 13ml, each	£10.99	3
CLI42 All colours, 13ml, each	£10.99	9
CLI42 Set of 8 PGi9 All colours, 14ml, each	£8.99	)
PGi9 Set of 10 PGi29 All colours, 36ml, each	£82.99	9
PGI29 All colours, 36ml, each	£19.99	)
PGi29 Set of 12 PGi72 All colours, 14ml, each	229.99	)
PGi72 All colours, 14ml, each	£10.9	9
PGi72 Set of 10 PGi520 Black 19ml	£99.99	3
PGi520 Black 19ml	£9.99	
CLi521 B/C/M/Y/GY 9ml		
PGI520/CLI521 Set of 5		
PGi525 Black 19ml	£9.99	
CLi526 B/C/M/Y/GY 9ml	£8.99	
PGI525/CLI526 Set of 5	£41.9	
PGi550 Black 15ml CLi551 B/C/M/Y/GY 7ml	£9.99	
CLi551 B/C/M/Y/GY 7ml	£8.99	
PGi550/CLI551 Set of 5		
PG37 Black 11ml	£11.99	
PG40 Black 16ml	£14.99	
PG50 Black 22ml	£21.99	
PG510 Black 9ml	£11.99	
PG512 Black 15ml	£14.99	
PG540 Black 8ml	£11.9	
PG540XL Black 21ml	£17.99	
CL38 Colour 9ml	£15.99	
CL41 Colour 12ml	£18.99	
CL51 Colour 21ml	£25.99	
CL52 Photo 21ml	£18.99	
CL511 Colour 9ml	£15.99	9
CL513 Colour 13mt	£18.99	
CL541 Colour 8ml	£15.99	
CL541XL Colour 15ml	£19.99	3

41XL Colour 15ml Many more in stock!



HP Compatibles		
No.15 Black 46ml	£4.99	
No.21 Black 10ml	£7.99	
No.22 Colour 21ml	£11.99	
No.45 Black 45ml	£4.99	
No.56 Black 24ml	£9.99	
No.57 Colour 24ml	£12.99	
No.78 Colour 36ml	£9.99	
No.110 Colour 12ml	£10.99	
No.300XL Black 18ml	£14.99	
No.300XL Colour 18ml	£16.99	
No.301XL Black 15ml	£14.99	
No.301XL Colour 18ml	£16.99	
No.336 Black 10ml	£7.99	
No.337 Black 21ml	£10.99	
No.338 Black 21ml	£10.99	
No.339 Black 34ml	£12.99	
No.342 Galour 12ml	£10.99	
No.343 Colour 21ml	£12.99	
No.344 Colour 21ml	£14.99	
No.348 Photo 21ml	£12.99	
No.350XL Black 30ml	£14.99	
No.351XL Colour 20ml	£16.99	
No.363 Black 20ml	£6.99	
No.363 C/M/Y/PC/PM each	£4.99	
No.364XL Black 18ml	£9.99	
No.364XL C/M/Y 11ml each	£8.99	

	£9.99
No.364XL Black 18ml	
No.364XL C/M/Y 11ml each	£8.99
HP Originals	
No.21 Black 5ml	£10.99
No.22 Colour 5ml	£13.99
No.38 All Colours 27ml each	
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.110 Colour 5ml	£17.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£9.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Calour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 5ml	£12.99
No.363 C/M/Y/PC/PM each	£8.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£19.99
No.901 Black 4ml	£10,99
No.901 Colour 9ml	£13.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	
	£23.99
No.940XL C/M/Y 16ml each	£15.99

Lexinark Con	ilbaribles
No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99
Lexmark O	riginals

Lexmark Origina	ls
No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	€27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99
Many man in cinc	D.I

Brother Compat	bles
LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL COMY	£3.99
LC1280XL Set of 4	£15.99
Brother originale alea	in stack!

Nouak Original link	Lahei
ESP Black Series 10 lnk	£6.99
ESP Colour Series 10 link	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 lnk	£12.99
ESP Black/Colour Twin Packs	£18.99
Kadak Bhata Banar alsa	in atombi

#### PHOTOGRAPHIC PAPERS

#### ILFORD

Photo Glossy Paper 200g, A4, 20 BOGOF	£7.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25 sheets +10 FREE	£10.99
Smooth Gloss 290g, A4, 100 sheets	£35.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25 sheets +10 FREE	£10.99
Smooth Pearl 290g, A4, 100 sheets	£35.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth Fine Art 190g, A4, 10 sheets	£13.99
Smooth H/weight Matt 200g, A4, 50 sheets	£12.99
Smooth Lustre Duo 280g, A4, 25 sh BOGOF	£12.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99

#### ≡Hahnemühle≡

Sample Pack 14 sheets, A4	£9.99
Albrecht Durer 210g, A4, 25 sheets	£22.99
German Etching 310g, A4, 25 sheets	£27.99
Bamboo 290g. A4, 25 sheets	£27.99
Sugar Cane 300g, A4, 25 sheets	£24.99
Photo Rag 308 308g, A4, 25 sheets	£29.99
Photo Rag Pearl 320g, A4, 25 sheets	£32.99
Photo Rag Satin 310g, A4, 25 sheets	£32.99
Photo Rag Baryta 315g. A4, 25 sheets	£34.99
Fine Art Pearl 285g, A4, 25 sheets	£32.99
Fine Art Baryta 325g, A4, 25 sheets	£32.99



activity to past of	Deresabil.
Sample Pack 25 sheets, 5 different papers!	£11.99
NEW Ultra Pearl 295g, A4, 25	£12.99
Digital Gloss or Oyster 271g. 6x4. 50	£7.99
Digital Gloss or Oyster 271g, 7x5, 50	£10.99
Digital Gloss or Oyster 271g, A4, 50	£19.99
Digital Gloss or Oyster 271g, A3, 25	£21.99
Digital Gloss or Oyster 271g, A3+, 25	£29.99
Double Sided Oyster 2859, A4, 25	£26.99
Double Sided Matt 250g, A4, 100	£26.99
Matt Proofing 180g, A4, 150	£19.99
Matt Plus 240g, A4, 25	€9.99
Fibre Base Gloss 295g, A4, 25	£24.99
NEW Fibre Base Distinction 380g, A4, 25	£25,99
Smooth Fine Art Portfolio 2009, A4, 25	£19.99
Smooth Fine Art Portrait 300g, A4, 25	£26.99
Textured FineArt Artist 210g, A4, 25	£19.99
Textured Fine Art Parchment 2859, A4, 25	£21.99
Canvas Artistic 400g, A4, 10	£14.99
ICC profiles available for all PermaJet pa	pers



Sample Pack 14 sheets, 7 different papers!
Pigment Friendly Gloss 270, A4, 50 +15 FREE
Pigment Friendly Lustra 270, A4, 50 +15 FREE
Pigment Friendly Satin 270, A4, 50
Pigment Friendly Matt Duo 200, A4, 100
NT Natural Textured 315, A4, 20
NST Natural Soft Textured 315, A4, 20
LMS High White Smooth 315, A4, 20 £24.99 £17.99 £17.99 HWS High White Smooth 315g, A4, 20 NEW Platinum Baryta 300g, A4, 20

ICC profiles available for all Fotospeed papers

£44.99 set of 4 £7.99 5.1ml £7.99 4.6ml £41.99 set of 6 £11.99 9.8ml £11.99 9.7ml

NO.18 XL Set of 4 No.24 Bit.C/LM, each No.24 C/M/Y, each No.24 Set of 6 No.24 XL Bit.C/LM, each No.24 XL Set of 6 No.24 XL Set of 6

No.26 Black

No.26 Photo Black

NO.26 CPM/Y, each
NO.26 Set of 4 (no PB)
NO.26XL Black
NO.26XL Photo Black
NO.26XL CPM/Y, each
NO.26XL Set of 4 (no PB)
L47.99 4.5ml
L4

# **Lowering the Cost of Photography**

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Learnington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



#### MEMORY

#### BATTERIES

#### SQUARE FILTERS

#### SCREW-TYPE FILTERS

#### **NEW LOWER PRICES**

# SanDisk



Sandisk Blue C4: 5MB/s £8-27 £3.99 £12-47 £3.99 £21-10 £4.99 £30.39 £7.99



Sandisk Ultra C6: 30MB/s



£15:66 £4.99 £27:85 £6.99 £57:27 £10.99 Sandisk Extreme C10: 30&45MB/s



16GB 45MB/s 32GB 45MB/

4GB 30MB/s

8GB SOME

Lexar

8GB 90MB/s £177.38 £43.69 16GB 90MB/s £271.30 £77.69

16GB 150MB/s £374:30 £109.99 32GB 150MB/s £569.56 £199.9

SDHC Class 10: 600X

## Transcend

Compact Flash 8GB 60MB/s 16GB 60MB/s £59.99 £29.99 £99.99 £49.99

SD Cards 2GB 4GB Class 10 8GB Class 10 £8.99 £3.99 £19.99 £5.59 £29.99 £7.99 £49.99 £14.99 16GB Class 10

**USB Pen Drives** 

Standard Rechargeables

High-power NI-MH rechargeable AA and AAA battenes - all sold in packs of 4.

AAA 1000mAh Duracell

AA 2450mAh Duracell

AA 2500man GD

Camera Batteries sive range of

NB-2L/LH for Canon

£9.99 £9.99 £9.99 NB-3L for Canon NB-4L for Canon NB-5L for Canon £9.99 £9.99 £12.99 £9.99 £9.99 £12.99 £12.99 NB-6L for Cappr NB-7L for Canon

NB-8L for Canon NB-9L for Canon NB-10L for Canon BP-511 for Canon LP-E5 for Canon LP-E6 for Canon £29:99 £19.99 LP-E8 for Canon

LP-E10 for Canon NP40 for Fuji NP45 for Fuji P50 for Fuji NP140 for Full

£15.99 £12.99 £9.99 £9.99 £9.99 £9,99 £12,99 £12,99 £9,99 £9,99 £15,99 £9,99 £12,99 NP150 for Full £24:53 £7.99 NP400 for Minolta EN-EL1 for Nikon EN-EL3/3A for Nikon EN-EL3E for Nikon EN-EL5 for Nikon £52.02 £14.99 £92.02 £28.99 Sandisk EN-EL9 for Nikon Ultra 30MB/s EN-EL10 for Nikon £9.99 EN-EL 11 for Nikon EN-EL 12 for Nikon EN-EL 12 for Nikon EN-EL 15 for Nikon EN-EL 19 for Nikon £9.99 £24.99 £29.99 £12.99

EN-EL20 for Nikon

Li10B/12B for Olympus Li40B/42B for Olympus

Li50B for Olympus
BLM-1 for Olympus
BLS-1 for Olympus
CGA-S005 for Panasonic

CGR-S006 for Panasonic CGA-S007 for Panasonia

DMW-BCG10 for Panasor DMW-BCJ13 for Pa

DMW-BCK7 for Panasonic DMW-BLB13 for Panasonic DMW-BLE9 for Panasonic DMW-BMB9 for Panasonic

SLM-1137D for Samsung

SLM-1674 for Samsung

BG-1 for Sony NP-FM500H for Sony NP-FH50 for Sony

NP-FW50 for Sony

D-Li50 for Pentax D-Li90 for Pentax

D-Li109 for Penta:

£21.76£13.99 £36:12 £19.99 £70:06 £34.99 Sandisk

£67-02 £29.99

Compact Flash: 400X 8GB FOME/S £118:46 £29.99 16GB COMB/S £204:25 £54.99

Compact Flash: 600X

Compact Flash: 1000X SDHC Class 10: 400X

8GB 60MB/s £130.73 £14.9 16GB 60MB/s £248.47 £22.9 16GB 90MB/s £480.73 £37.99 32GB 90MB/s £329.79 £69.99

#### **Battery Grips**

A range of professional battery grips from Hahnel, All can take two Li-icor batteries for double the battery power. AA battery compartment

For Canon 5DMkII: For Canon 5DMkIII: For Canon 7D: For Canon 30/40/50D: £59.99 For Canon 60D For Canon 450/500D: €69.99 For Canon 550D: £99.99 For Canon 600/650D: For Canon 600/650D: For Canon 1000D: For Nikon D80/D90:

**BATTERIES & CHARGERS** Universal Charger charger is able to charge AA, AAA, Li-lon batteries, cameras, phones, iPode and moret Mains power cable, plus 12V oar charger, Full details on our website.

For Nikon D800/D800E:£99.99 For Nikon D7000: £99.99

**Dedicated Charger** 

Coin Cells, etc

rehensive range of special - see our websita for full r

AA 2850mAh Ansmann AA 2900mAh Delkin £14:99 £9.9 A dedicated Li-ton charger, able most camera batteries. Mains cable, plus 12V car charger. ReCyko+ Rechargeables

£6.99

£9.99

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries AAA 850mAh equivalent (4) AA 2050mAh equivalent (4)

Ultimate Lithium ergizer Ullimate Lithium: de longest lasting AA and AA battenes in the world! AAA Ullimate Lilhium (4) £6.99 AA Ullimate Lilhium (4) £7.99 £5.99

cattenes - see our website for full range.
CR123A Energizer Lithium (1) £1.99
CR2 Energizer Lithium (1) £3.99
CR5 Energizer Lithium (1) £5.99
CRV3 Energizer Lithium (1) £5.99
LR44 Experizer Althium (1) CR2025, CR2032 etc €6.99

KOOD P-Type Filter System P-Type Priter system
The P-Type equare/rectangular filter system
consists of three parts:
1) An adapter ring that screws onto the front
of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings 49mm Adapter Ring

£4.99 £4.99 £4.99 £4.99 £4.99 52mm Adapter Ring 55mm Adapter Ring 55mm Adapter Ring 58mm Adapter Ring 62mm Adapter Ring 72mm Adapter Ring 77mm Adapter Ring £4.99 £4.99 £4.99 £4.99 82mm Adapter Ring

Holder Standard Holder Wide Angle Hood Modular

P-Type Filter Wallet

£9.99

£14.99

£14.99 £9.99 £9.99 £12.99 £12.99 £9.99 £9.99

£12.99 £12.99

£19,99

P-Type Six-Piece Neutral Density Filter Kit



P-Type Filters (84mm wide) Circular Polarizing £29.99 ND2 £9.99 ND4 £9.99

Cool Blue Graduated

£43.99

ND8 NEW £10.99 ND2 Soft Graduated ND2 Hard Graduated ND4 Soft Graduated ND4 Hard Graduated ND4 Hard Graduated ND8 Soft Graduated NEW £11.99 ND8 Hard Graduated NEW Light Blue Graduated £13.99 £11.99 Dark Blue Graduated £11.99 Dark Tobacco Graduated £11.99 Light Mauve Graduated £11.99 £11.99 Dark Mauve Graduated Light Red Graduated Dark Red Graduated Light Green Graduated £11.99 Dark Green Graduated Light Yellow Graduated Yellow Graduated Light Fog Strong Fog Light Diffuser £9.99 €9.99 Light Diffuser
Strong Diffuser
Starburst 4x,6x,8x,each
Close-Up +1,+2,+4, each
80A, 80B, 80C, each
81A, 81B, 81C, each £9.99 £9.99 82A, 82B, 82C €9.99 85A, 85B, 85C, each Red, Orange, each Yellow, Green, each £9.99

#### LENS HOODS & CAPS

#### **Bayonet-Fit Lens Hoods**

DDD

ES-62 Canon 50/1.8 £9.99 ES-62 Canon 56/1.4 ES-71II Canon 50/1.4 ET-60 Canon 75-300/4-5.6 ET-65B Canon 70-3004-5.6 ET-67 Canon 100/2.8 Macro £9.99 ET-67B Canon 80/2.8 £9.99 EW-60C Capon 18-55 IS £7.99 EW-73B Canon 17-85 IS EW-83E Canon 17-40/4.0 £12.99 EW-83J Canon 17-55/2.8 HB-25 Nikon 24-85, 24-120 HB-37 Nikon 55-200 VR HB-45 Nikon 18-55 VR SH-006 Sony 18-70/3.5-5.6 SH-108 Sony 18-55/3.5-5.6 £7.99 Screw-Fit Lens Hoods

52mm Shaped Petal Hood 55mm Shaped Petal Hood £6.99 £6.99 58mm Shaped Petal Hood 62mm Shaped Petal Hood 67mm Shaped Petal Hood 77mm Shaped Petal Hood 77mm Shaped Petal Hood £7.99 £7.99 £9.99 82mm Shaped Petal Hood £11.99 46mm Rubber Hood £3.99 52mm Rubber Hood £3.99

55mm Rubber Hood 58mm Rubber Hood 62mm Rubber Hood 67mm Rubber Hood 72mm Rubber Hood 77mm Rubber Hood

#### Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

#### SPIRIT LEVELS

Bubble Spirit Levels These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe Twin Axis Sony Hotshoe Triple Axis Normal Hotshoe Triple Axis Sony Hotshoe

#### **CLEANING**

### Sensor Cleaning (CLEAN Sensor Cleaning





Lens Cleaning

LensPen Original Carbon-lipped pen with built-in cleaning brush £7.99 LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro £24.99 £17.99 Spudz 6x6 Washable microfibre cloth with neoprene pouch and balt/key clip £4.99

KOOD Japanese Optical Glass Filters Coated to reduce iens flare and reflections.



£44.99

£49.99 £59.99

£12.99 £14.99 £17.99

Circular Polarising Filters

46mm Circular Polarizing

52mm Circular Polarizing 52mm Circular Polarizing 55mm Circular Polarizing 58mm Circular Polarizing 62mm Circular Polarizing

67mm Circular Polarizing

72mm Circular Polarizino

77mm Circular Polarizing

52mm ND4 / ND8

58mm ND4 / ND8

62mm NO4 / ND8

46mm UV / Haze £6.99 52mm UV / Haze 55mm UV / Haze 58mm UV / Haze 62mm UV / Haze £10.99 67mm UV / Haze 72mm UV / Haze £11.99 77mm UV / Haze £14.99 £17.99 €22.99

More sizes in stock, from 24 to 86mm! Skylight Filters

Similar to a UV filter, but with a pinkish ting to add a gentle warmth to your photos. £7.99 £8.99 £9.99 52mm Skylight 58mm Skylight £10.99 62mm Skylight 67mm Skylight £16.99 More sizes in stock, from 30 to 105mm

Close Up Filter Sets

Sets containing three filters, rated at +1 and +4 diopters. Increases close up / m ability of the lens they are filted to £26.99 55mm Close-Up Set £29.99 58mm Close-Up Set £34.99

More sizes in stock, from 46 to 77mm.

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens. 52mm 2.0X or 0.5X converter £35.99 55mm 2.0X or 0.5X converter £37.99 58mm 2.0X or 0.5X converter £39.99 67mm ND4 / ND8 £22.99

More sizes in stock, from 27 to 86mm)

Used reduce the amount of light passing through the lens, reducing shulter speed without affecting colour contrast or balance. Available as NO4 (2 stop) and NDB (3 stop)

More sizes in stock, from 37 to 82mm Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect 52mm Starburst x4/6/8, each £11.99 58mm Starburst x4/5/8, each £15.99

More sizes in stock, from 46 to 82mm We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Light Craft Workshop Filters Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be djusted from a 2 stop to an 8 stop reduction

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both imporvised optical elements, and a thinner, conteal shaped frame to reduce the chance of vignetting.

52mm FaderND MkII

£56.99 £59.99 58mm FaderND Mkil £62.99 62mm FaderND Mkil 67mm FaderND Mkil 72mm FaderND Mkil 77mm FaderND Mkil £69.99 £79.99 £89.99 £99.99

ND500MC (fixed 9 stop)

52mm ND500MC 58mm ND500MC

Genuine LightCraftWorkshop filters - beware of immitations!

#### STEPPING RINGS

#### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-di from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm 37-43mm 52-58mm 58-62mm 67-77mm 43-46mm 55-52mm 58-67mm 72-67mm 46-49mm 55-58mm 62-67mm 72-77mm 49-52mm 58-52mm 62-72mm 77-72mm All just £4.99 each!

#### MACRO PHOTOGRAPHY

#### Reversing Rings - £12.99

eee fit to the camera body, between I amera and lens, leaving a screw three enable the reverse mounting of lense way of obtaining a high reproduction ra allowing extreme Macro photography

Canon: 52, 55, 58, 62, 67mm Nikon: 52, 55, 58, 62, 67mm Pentax K: 52, 55, 58, 62, 67mm Olympus: 52, 55, 58, 62, 67mm Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

d to attach two lenses together via their r threads, achieving high magnifications 52-52mm, 52-55mm, 52-58mm 55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99 Canon, Nikon, Sony, Oly, Pentax

## Set of 3 tubes. They contain no optics, they simply move the tens further from the armera body, allowing closer focusing. Autofocus tubes available in Canon, Niko and Sony fittings – manual tubes are also available in Pentax and Olympus fittings. Manual Focus Tubes £17.99 Autofocus Tubes £134.99

**Extension Tubes** 



#### Right Angle Viewfinders



## www.premier-ink.co.uk

Premier Ink, Longfield Road, Learnington Spa, CV31 1XB





190XPROB Tripod

190CXPRO4

Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm

£212.99

Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm

£34.99

£24.99

Weight: 0.67kg Load: 8.0kg

VANGUARD

Comprehensive Vanguard range in stock! Below are just a few examples:

£74.99

234RC Tilt Head

498 RC2 Ball Head

Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm

£99.99

190CXPRO3

Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm

£204.99

£29.99

Neight: 0.27kg .oad: 2.5kg £14.99

MM294A3 Monopod

234 Tilt Head

496 RC2 Ball Head

Weight: 0.46kg Load: 6.0kg

AltaPRO 263AT Tripod

luminium 3-section legs, magnesii py. MACC Multi-Angle-Central-Co

E49.99

**TRIPODS** 

**Manfrotto** 

Massive range of Manfrotto in stock!

055XPROB Tripod

055CXPRO4

Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm

£246.99

£35.99

Weight: 1.22kg Load: 5.0kg £142.99

AltaPRO 264AT Tripod

Aluminium 4-section legs, magnes ippy, MACC Multi-Angle-Central-C

Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm

£134.99

NEW! Nivelo Tripods

804 RC2 Pan / Tilt

Weight: 0.79kg Load: 4.0kg £49.99

Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm

£109.99

055CXPRO3

Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm

£232.99

# **Lowering the Cost of Photography**

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Learnington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink



01926 339977 www.premier-ink.co.uk

#### **CAMERA BAGS**

#### think TANK photo

We will match or beat ANY UK Think Tank price!









#### Billingham

We will match or beat ANY UK Billingham price! Full Billingham range in stock - below are just a few examples:



Hadley Small Hadley Large Hadley Pro

Range



€247

£247

Range



Comprehensive Kata range in stockl Below are just a few examples:



Gearpack-100 £69

Gearpack-80



Range DR-466 DR-467



3-N-1 NEW!

3N1-25 3N1-35

#### (1) tamrac

Comprehensive Tamrac range in stock! Below are just a few examples:



UP-Rise 33

OpTech Rainsleeve

Two versions, for DSLRs with a flashguns, 2 per pack.

Standard

Range



Comprehensive Vanguard range in stock! Below are just a few examples:

RAIN COVERS

Kata Elements

Zoomster Outlawz

£72 £82 Outlawz 16Z £90 Outlzaw 17Z

6X £29 7X £39 8X £44 9X £49 10X £59

Accessories Lens Case 50 Lens Case 100 Lens Case 200 Flash Case Rain Cover

UP-Rise 45 UP-Rise 46 UP-Rise 48

70-200 Flash 300-600

# VANGUARD

£54 £63

## Water Bottle

£12 £13 £14 £11 £20 **PRO 253CT** Carbon Fibre 3-section legs, MACC column

£90

Veight: 1.66kg oad: 7.0kg olded: 63cm leight: 165cm PH32 Pan / Tilt

Veight: 2.00kg .cad: 7.0kg -olded: 63cm -leight: 165cm

£125.99

Weight: 0.42kg Load: 5.0kg £67.49

PRO 283CT

Carbon Fibre 3-section legs MACC column

/eight: 1.70kg bad: 8.0kg olded: 64cm eight: 170cm

£296.99

SBH100 Ball Head £67.49

thanks to the unique, inverting open caropy, 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99 Weight: 0.75kg Load: 6.0kg £107.99

#### BENRO

erb gimbel head, with trol handle. Side mountin

GH-2 Gimbal

£329

Travel Angel 2 £179 £189 A1692TB0 Flat Traveller 2

£204 £209

#### CAMERA STRAPS

nents! #

**KBLACKRAPID** 

The world's fastest

Think Tank

RS-4 Classic RS-5 Cargo RS-7 Curve RS-W1 w £59 99 RS-SPORT RS-DR1 Double SnapR-35 Large





Camera Straps System Connectors Wrist Strap Adapt-its (4) Extensions (2) Classics £16.99 £19.99 Super Classic UniLoop (2) £17.99 Pro Loop Strap £18.99 Lens Support Utility Sling Strap £29.99 Sling Adapter



#### £59.99 BH02 Ball Head £22.99

BH05
BH05
Weight: 0.42kg
Load: 12.0kg
£25.99
£29.00 BH22 Ball Head

Sliding quick release plate, spirit level, 360 degree Weight: 0.4kg Load: 8.0kg £31.99

£37.99 BH28

**BH40** Ball Head

### TRIGGERS & METERS

#### PocketWizard\*



The NEW Plus III Single Unit Double Unit £129

Mini & Flex AC3 Zone Controller TT1 Mini Transmitte TT5 Flex Transceiver

#### SEKONIC



L208 TwinMaster £85 Analogue, incident and reflected, embient light only



£139

£149 L478D LiteMaster Pro £349 £159 L478DR LiteMaster Pro £399

#### hähnel

Combed wireless remote shul release and radio flash trigger 2.4 GHz - 100m range, 4 chant Receiver & Transmitter £49.99

24 AF-1

36 AF-5 44 AF-1

#### YONGNUO

Yongnuo CTR-301P Extra Receivers Yongnuo RF-602 £29.99 £19.99 Extra Receivers Yongnuo RF-603

Yongnuo YN-460II and YN-560II

Metz

£49.99

#### **FLASH GUNS**

#### Nissin

#### Nissin Di866 MkII

Sony digital SLRs, the

£189.99 Canon, Nikon & Sony

Nissin Di622 Mkli

£114.99 Nissin Di466

£72.99 Canon, Nikon & Olyi

Nissin MF18 Ring Flash



£279 99

ITL Flash Cord Coiled £24.99
ITL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic Pentax and Sensung fit.

#### FLASH DIFFUSERS

#### Bounce Flash Diffuser



Selaw B just a sample of the range:

Canon 270EX / 380EX / 420EX

Canon 430EX / 430EXII / 550EX

Canon 580EX / 580EXII

Nikon SB007 / 58800 / SB300

Nikon SB04 / 5825 / 5826 / 5828

Sony: HVL-F82AM / HVL-F88AM, Metz: 48AF1 / 58AF1

Nissin: Di466 / Di622 / Di868, Pentax: AF-540FGZ



Inverted Dome Pro Flash Diffuser Set

in the control of the Size 1: 62-85 x 39-42/mm Nikon \$8600, \$8800, etc Size 2: 64-88 x 35-38/mm Canon 420EX, 430EX, etc Size 3: 63-72 x 46-49/mm Nikon \$826, 27.78, etc \$129.99 Size 4: 73-77 x 48-49/mm Canon 580EX, 580EX, etc





Collapsible Umbrellas

Such a simple but effective idea - umbrelles with a telescopic shaft. Perfect for travel, they open to 43' diameter, but collapse down to just 14.5"

#### STUDIO ACCESSORIES

#### westcott.

Apollos and Halos

£129.99

Apollo Strip Westcott 28" Apollo

Westcott Umbrella Flash Kit

£99.99 43" Umbrella Soft Silver £19.99 43" Umbrella White £19.99 43" Umbrella White £19.99 43" Umbrella White/Black £21.99 Westcott 5-in-1

Reflector Kit/ £110 £79.99

E&OE. Prices may be subject to change, but hopefully not

amier Ink & Photographic, Longfield Road, Learnington Spa, CV31 1XB. 01926 33997

£64.99

#### KOOD A284 Tripod

Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm £73.99 C2804 C2504 Monopod Carbon Fibre 4-se Veight: 0.59kg oad: 4.0kg olded: 47cm leight: 153cm

Monopod £66.99 Monopod £74.99

BH08 Ball Head

BH25

Ball He £45.99

Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm

ight: 1.58kg Max Load: 5.0kg ided: 60cm Max Height: 153cm

Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm

BH30 Ball Head

Triad 40 Lite £49 99

hähnel

Triad 30 Lite £39.99 1

Triad 60 Lite £59.99





# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

01926 339977 www.premier-ink.co.uk



# **Special Offers**

## **Canon Battery Grips by Hahnel**

with FREE Hahnel LP-E6 battery



£99.99

## Canon PGi9 Pro 9500 inks



£8.99 Set of 10

Each

## Sandisk USB **Pen Drives**



8GB £4.99 16GB £ / .99 **32GB** £14.99

## **Ilford Galerie Smooth Pearl**



35 sheets 25+10 FREE £10.99 6x4 100 sheets £10 OFF RRP

## **Epson T096... R2880 inks**



Each £8.99 Set of 8 £69.99

## Sandisk SDHC Extreme



£8.99 **16GB** £14,99 32**GB** 

8GB

Sandisk CF also in stock £26.99

## **Epson Premium Glossy Paper**



30 sheets 15+15 FREE £9,99 6x4

80 sheets 40+40 FREE

## **HP No.364** ink multipack



Set of 4 £19.99 (equivalent to £4.99 each)

## Kata DL-DR-465



Lightweight, comfortable. protective dual compartment photo rucksack

£40 OFF RRP

## www.premier-ink.co.uk





www.mifsuds.com 27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

PHONE LINES OPEN MON -FRI 8am - 7pm,

SAT 9am - 5pm, SUN 10am - 1pm SHOP OPEN -SAT 9am - 5pm, SUN 10am - 1pm.

# MIFSUDS ARE CANON PROFESSIO

#### **EOS DSLRS** 1DX body £4876

5D MKIII body. .£2297 5D MKIII + 24-105 IS . . .£2977

6D body £1699 6D + 24-105 f4 L

£1066 ....£1589 £1447

60D body £679 650D body £515 650D + 18-55 £569 IS II

650D + 18-135 IS STM . £829 600D + 18-135 IS ..... £599

COMPACT CAMERAS
G15£479 G1X£509
\$X50£379 \$100£279
EF-S NON FULL FRAME LENSES
10-22 F3.5/4.5 USM£614
15-85 F3.5/5.6 IS U no box £499
17-55 F2.8 IS USM£769
17-85 f4/5.6 IS USM unboxed£379
18-55 F3.5/5.6 IS unboxed £99
18-135 F3.5/5.6 IS STM £389
18-135 F3.5/5.6 IS U no box£279
18-200 F3.5/5.6 £419
55-250 F4/5.6 IS II £239
60 F2.8 Macro USM£339

£379 £99 £389 £279 2419 F239 **EF LENSES** 8-15 F4 L USM Fisheye . . £1047 14 F2.8 LII .....£1777 16-35 F2.8 MKII L USM . £1077 17 F4 TSE L . . . £1847 £579 20 F2.8 USM £377

50 F1.8 II
65 F2.8 MPE £785 70-200 F2.8 IS USM LII £1779 70-200 F2.8 non IS L USM £939
35 F2 IS USM. £795 35 F2 £185 40 F2.8 £155 50 F1.2 L USM £1185 50 F1.4 U £265 50 F1.8 II £87 65 F2.8 MPE £785 70-200 F2.8 IS USM LII £1775 70-200 F2.8 non IS L USM £938
35 F2 . £189 40 F2.8 . £159 50 F1.2 L USM . £1189 50 F1.4 U . £269 50 F1.8 II . £87 65 F2.8 MPE . £786 70-200 F2.8 IS USM LII . £1775 70-200 F2.8 non IS L USM . £938
40 F2.8
50 F1.2 L USM . £1185 50 F1.4 U . £265 50 F1.8 II . £87 65 F2.8 MPE . £785 70-200 F2.8 IS USM LII . £1775 70-200 F2.8 non IS L USM . £938
50 F1.2 L USM . £1185 50 F1.4 U . £265 50 F1.8 II . £87 65 F2.8 MPE . £785 70-200 F2.8 IS USM LII . £1775 70-200 F2.8 non IS L USM . £938
50 F1.4 U £269 50 F1.8 II
50 F1.8 II
65 F2.8 MPE £785 70-200 F2.8 IS USM LII £1779 70-200 F2.8 non IS L USM £939
70-200 F2.8 IS USM LII £1779 70-200 F2.8 non IS L USM £939
70-200 F2.8 non IS L USM £939
70 200 EAT RELIENT COOK
70-200 F4 L IS USM £888
70-200 F4 L USM£479

70-300 F4/5.6 L IS USM. , 70-300 F4.5/5.6 IS USM £419 .....£1599 85 F1.2 L II . 85 F1.8 USM £279 100 F2.8 IS L USM macro 100 F2.8 Macro USM . . . . . .£666 100-400 F4.5/5.6 IS L USM £1219 £889 £1129 £585 300 F2.8 LII IS USM. 300 F4 L IS USM . . . £4888 £1069 400 F2.8 IS L II USM . 400 F5.6 L USM . 500 F4 IS LII USM . 600 F4 IS LII USM . £8199 £1039 £7877 Ext tube 12ll......... Ext tube 25ll ...... £79 1.4x III or 2x III converter ea £379 FLASH & ACCESSORIES £219 Angle finder C.....

BG-E5 grip (450D) . . . BG-E6 grip (5D MKII) . £187 BG-E7 grip (7D) . . BG-E8 grip (550D) £139 £115 BG-E9 grip (60D) . . . . BG-E11 grip (5D MKIII) £129 £289 BG-E13 grip (6D) . . . . LP-E4 . . £159 LP-E6 MR 14EX Ringlight . . . MT-24EX . . . £240 £80 £469 £789 £139 £185 430 EX II £199 £459 600EX RT .... CP-E4 compact battery pack. Off camera shoe cord OC-E3. £149 LC5 wireless set......
STE2 Transmitter..... £449 £239 GP-E2 GPS received £299 RS-80N3. £49 TC-80N3 £149



# MIFSUDS ARE NIKON PROF

#### DIGITALSURS

D4 body £4199 D800 body . D800E body ...£1877 £2359 D600 body £1439 D600 + 24-85 G £1949 D7000 body . . . .£629 D7000 + 18-105 VR .

D5200 body £719 D5200 + 18-55 VR £819 £379 £419 £384 D3200 body D3200 + 18-55 VR . . £437

COMPACT CAMERAS
P7700£489 S800c £289
P510£275 \$9300 £179
DIGITAL ONLY LENSES
10.5 F2.8 DX £549
10-24 F3.5/4.5 G AFS DX . £629
12-24 F4 DX£859
16-85 F3.5/5.6 AFS VR DX £439
17-55 F2.8 DX £1099
18-105 F/3.5-5.6G ED VR £197
18-300 F3.5/5.6 G ED VR DX£68
35 F1.8 G DX £149
40 F2.8 AFS G DX £189
55-300 F4.5/5.6 G VR DX . £289
85 F3.5 G VR DX £379
LENSES

14 F2.8 AFD 14-24 F2.8 G ED AF-S . . . £1337 16 F2.8 AF-D Fisheye . . . £699

16-35 F4 AFS VR. £839 20 F2.8 AF-D £459 24 F1.4 AFS G £1589
24 F2.8 AF-D £335
24 F3.5 PCE £1449
24-70 F2.8 G ED AFS £1219
24-85 F3.5/4.5 G ED VR £419
24-120 F4 G ED VR £819
28 F1.8 AF £565
28 F2.8 AFD £249
28-300 F3.5/5.6 G ED VR . £666
35 F1.4 G £1477
35 F2 AF-D£289
50 F1.4 AF-S G £277
50 F1.8 G £169
50 F1.8 AF-D £129
60 F2.8 AFS £397
70-200 F2.8 VRII £1549
70-200 F4 G FD VR £1169

70-300 F4.5/5.6 VR . . . £419 80-400 F4.5/5.6 VR AFD . £1377 85 F1.4 AFS G . . £1175 85 F1.8 AFS G . . £377 105 F2.8 VR macro . . £619 200 F2 G VR II..... 200-400 F4 VR II.... £3949 £4777 300 F2.8 AFS G VR II 300 F4 AF-S..... 400 F2.8 AFS VR II... 500 F4 AFS VR II... £4189 £997 £5829 £5577 600 F4 AFS VR II . TC14EII converter £6799 £349 TC17EII converter £349 £369 TC20EIII converter **FLASH & ACCESSORIES** GP-1....1 o MBD14 (D600) £199 1 only..... MBD12 Grip (D800/E) £269

MBD11 Grip (D7000) MBD10 Grip (D300/D700) DR-5/DR-6 angle finder each £229 SBR200 wireless rem S/Lite £199 SBR1 ringflash . . . . . £389 SBR1CI ringflash/command £539 SB-700 . . . . . £229 SB-910 . . . . . . £319 £59 SC-29... SC-28. £69 SU-800 flash slave no box MC36 .....£129 MC30 ... EN-EL3E £69 £67 £109 ENEL4A EN-EL18. £99 ME-1 Stereo Microphone . . . £87 WT-5 Wireless trans for D4 £449 WU-1a wireless adapt D3200 £55 NX Capture 2 . . . £169

We want your good quality cameras and lenses

BUY FOR CASH OR COMMISSION SALE Collection can be arranged.

£949 £499

contact us at or ring



## MIFSUDS ARE SIGMA PRO LENS STOCKISTS

3 TEAK WAKKA	IN I Y ALL LENSES
8-16 F4.5/5.6 DC HSM NAF only £479	50-150 F2.8 DC MKII £799
10-20 F3.5 EX DC HSM£459	50-500 F4/5.6 OS HSM CAF/NAF . £999
10-20 F4/5.6 EX DC CAF/NAF .£369	70-200 F2.8 EX DG OS £879
12-24 F4.5/5.6 EX DG mac MKII £669	70-300 4.5/5.6 APO DG mac £149
17-50 F2.8 EX DC OS HSM £499	85 F1.4 EX DG HSM £669
17-70 F2.8/4.5 DC OS £299	105 F2.8 EX DG OS£549
18-50 F2.8/4 DC OS £169	120-300 F2.8 EX DG OS CAF/NAF £1645
18-200 F3.5/6.3 DC OS II £279	120-400 F4.5/5.6 APO OS NAF only £62!
18-250 F3.5/6.3 DC OS CAF only £299	150 F2.8 EX DG OS £699
24-70 F2.8 EX IF DG HSM £589	150-500 F5/6.3 DG OS CAF/NAF . £76!
30 F1.4 EX DC HSM NAF only .£299	
35 F1.4 DG HSM £799	1.4x EX DG converter £199
50 F1.4 EX DG£365	
50 F2.8 EX DG£249	EM140DG macro ringflash£349

## Panasonic

Micro 4/3rds system GH3 body

only £1199	<b>)</b> .
GH3 + 12-35mm	£1999
GH3 + 14-140mm	£1589
G5 + 14-42mm X	£679
G5 + 14-42mm	£589
G5 body	£519
GX1 + 14-42mm X	£539
GX1 + 14-42mm	£429
GX1 body	£349

Micro 4/3rds system	14-42mm F3.5/5.6
The state of the s	Power OIS X£350
GH3 body	14-140mm F4/5.8 OIS £579
	20mm F1.7£269
only £1199	25mm F1.4 DG£439
The state of the s	35-100 F2.8 Power OIS X £999
GH3 + 12-35mm£1999	45mm F2.8 OIS£549
GH3 + 14-140mm£1589	45-150 F4/5.6 OIS£259
G5 + 14-42mm X£679	45-175mm F4/5.6
	Power OIS X£319
G5 + 14-42mm£589	45-200mm F4/5.6 OIS £269
G5 body£519	100-300mm F4/5.6 OIS £419
GX1 + 14-42mm X£539	LFV2 Viewfinder£199
	FL220E Flash£115
GX1 + 14-42mm£429	FL360E Flash£187
GX1 body£349	FL500E Flash£347
GF5 + 14-42mm X£479	LX7 Quality Compact £349
GF5 + 14-42mm£379	FZ-200 Camera£439 FZ-150 Camera£299
GF5 body£319	TZ-30 Compact Camera £239

8mm F3.5 12-35mm f2.8

. 03	•
K System Cameras & L	enses
K-Pro 1 body	£1169
<-E1 body	£669
<-E1 + 18-55 f2.8/4 OIS	£1089
18-55mm f2.8/4 OIS	£599
18mm f2	£419
35mm f1.4	£429
50mm f2.4	£489
(FXR20 flash £189 EF42 flas	h. £199
K-100 Limited Edition Black Kit	£719
X-10 compact	£319

#### Tamron Lenses 18-270mm f3.5/6.3 Di II VC PZD.,£369

24-70mm f2.8 Di VC USD NAF.. £819 60mm f2 Di macro NAF ......£299 90mm f2.8 Di macro..... £339



Please follow us on

#### facebook

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

Mail Order:



THE REAL PROPERTY.

**FAMILY RUN SINCE 1954** 

#### **EQUIPMENT.** S tion and to buy secondha condhand.

QUALITY USED	
5x4 USED	•
Toyo 54C monorail £199 Schnelder Sup Ang 90 F6 £299 Polaroid back£49	
Toyo 6x7 RFH £129 Toyo quick roll slider £199	
Schneider Sup Ang 90 Fb 1.299 Polaroid back	
BRONICA ETRS 645 USED ETRSi + 75 F2.8 E + 120£199 40 F4 PE £179	
40 F4 PE £179 50 F2.8 E £99	
75 F2.8 E II£129 100 F4 PE £249	
ERRIN A FIRS 8-9 USED ETRISH 75 F2.8 E + 120E 199 40 F4 PE	
150 F3.5 E	
500 FB EII £499 2x extender E £139	
E14 ext tube £49 120 RFH £69	
Rotary prism £149	
AEII Prism £89 WLF Boxed £59	
Plain Prism E	
Winder £79 M bracket £69 Auto belieue E box £190	
Speed Grip E £49 Metz SCA 386 £49	
Winder E79 M bracket £69 Auto bellows E box £199 Speed Grip E £49 Metz SCA 386 £49 BRONICA SQ 6x6 USED SOAi+105+WLF+RFH £349 SQAi+80+WLF £349 \$CAi back £249	
+ 120 back	
SQA + 80 + RFH £249	
120 RFH £79 40 F4 PS £449 50 F3.5 PS £199 65 F4 PS Boxed £149	
40 F4 PS £449 50 F3 5 PS £199 65 F4 PS Boxed £149 110 F4 PS macro £279/399 125 F4 PS M- £249 150 F3 S \$ £79 150 F4 PS M- Box £149 150 F4 PS M- Box £149 2x PS converter M- £299 2x PS converter M- £299 2x PS converter M- £89 Auto bellows S box £199 Polaroid back £49	
135 F4 PS M- £249 150 F3.5 S £79	
150 F4 PS M- Box £149	
200 F4.5 PS M- box £199 2x PS converter M £299 \$36 and hills	
Auto bellows S box £199 Polaroid back £49	
135N back	
Waist level finder £69 Plain Prism S Boxed £99	
ME Prism Finder	
Lens Hood 65-80 £20 Pro shade S box £49	
Auto bellows S box . £199 Polaroid back . £99 135N back . £99 120J E45 back . £99 Waist level finder . £69 Plain Prism S Boxed . £99 AE Prism Early . £149 ME Prism Finder . £129 MET SCA 386 . £49 Lens Hood 65-80 . £20 Pro shade S box . £49 Motorwinder . £199 Speed grip S . £99 BRONICA GS 8x7 USED 150 F4 PC M . £149 C18 Ext Tube box . £79 Polaroid Back . £39 Speed Grip . £89	
150 F4 PG M- £149 G18 Ext Tube box £79 Polaroid Back £39 Speed Grip £89 AE Prism Finder G £129	
Polaroid Back	
AE Prism Finder G £129 AE Rotary Prism £199 CANON DIGITAL AF USED	
1DS MKIII body£1999 1D MKIV body unused£3199	
1D MKIV body£2999 1D MKIII body£999/1199	
1D MKII body £399/499 7D body box £799/899	
5D MK   body £499/649 60D body M-box £579	
40D body £199 30D body £179 20D body £179 600D body £300	
GOOD GOOK	
550D body£349 500D body£299 400D body£169	
350D body£149 1000D body box£219	
550D body £299 500D body £299 400D body £169 350D body £149 1000D body box £219 BG-E1 £29 BG-E2N £79 BG-E3 £39 BG-E03 £39 BG-E4 £70 MKI) £59	
C42 compact how 6270	
G12 compact box £279 G10 compact box £199 SX1 IS compact M- box £149 SX10 IS compact M- box £129 S3 IS compact . £69	
SX10 IS compact M- box £129 S3 IS compact£69	
S3 IS compact	
EOS 3 body£79/199 EOS 5 body£39	
EOS 300 or 500 body ea £20 EOS 500N body£20	
10-22 F3.5/4.5 EFS £399	
15-85 F3.5/4.5 IS U £449 16-35 F2.8 L MKI £729	
EOS 1n RS body £399 EOS 3 * PB-E2 £169 EOS 3 body £79/199 EOS 5 body £79/199 EOS 500 or 500 body ea £20 EOS 50E or 100 body ea £20 EOS 50E or 100 body ea £20 10-22 F3.5/4.5 EFS £399 14 F2.8 L. MK1 box £879 15-85 F3.5/4.5 EFS £399 16-35 F2.8 L. MK1 £729 17-40 F4 L £499 17-55 F2.8 IS U £499 17-85 F4/5.6 IS U £229	
17-85 F4/5.6 IS U £229	

	ee website for full lis
18-55 F3 5/5 6 IS EFS £99 18-55 F3 5/5 6 IS EFS £90 18-55 F3 5/5 6 IS EFS £90 20-35 F3 5/4 5 U £199 20-35 F3 5/4 5 U £199 24 F1 4 L MKI M- bow £899 24 F3 4 L £899 24 F3 5 L TSE M £899 28 F1 8 U M £299 28 F1 8 U M £229 28-30 F3 5/5 6 L U S £199 35 70 F3 5/4 5 5 5 L U S £699 35 70 F3 5/4 5 5 E U S £199 35 70 F3 5/4 5 E U S £699 55 725 F4/5 5 U £699 55 725 F4/5 5 U £699 56 F2 8 EFS box £299 57 28 MPE M- box £699 57 29 C 20 F4 L SI MK £199 70-200 F4 L S £199 70-200 F4 L S £199 70-200 F4 S £199 57 5/5 IS U	2X A Extender£99
18-55 F3.5/5.6 EFS £69 18-135 F3.5/5.6 IS £239	2X B Extender £69 TOK 60-300 F4/5.6 £69
20-35 F3.54.5 U£199 24 F1.4 L MKII box£1199	Winder A£29 Angle finder B£69
24 F1.4 L MKI M- box £899 24 F3.5 L TSE M £699/749	Winder A. £29 Angle finder B. £69 Action finder for F1N £149 AE power winder FN £79 AE motor drive FN £140
24-70 F2.8 L	AE motor drive FN + battery pack£149
28 F1.8 U M- £329 28-90 F4/5 6 UII £89	+ battery pack £149 Auto bellows £149 CANON FLASH USED
28-135 F4.5/5 6 box £199	244  £29 2991 £49
35-70 F3.54.5£69	300TL £49 CONTAX RF USED G2 body Titanium £399 28 F2.8 Titanium £299 35-70 F3.5/5.6 blk box £399 TL4200 Titanium £69
50 F1.8 MKII	28 F2.8 Titanium £299
55-250 F4/5.6 IS£149	TLA200 Titanium£69
60 F2.8 EFS box £269 65 F2.8 MPE M- box £649	TLA30 fisahum 159 TLA30 fisahum 1529 CONTAX SLR USED 167MT body 689 139Q body 689 139Q body 669 130 F2.8 AE 5249 300 F4.M M- box 6249 EPSON PRINTER USED R3000 F4.M F689
70-200 F2.8 L IS II M-£1599 70-200 F2.8 L IS MKI, £1099	167MT body£69 139Q body£69
70-200 F4 IS L£779 70-200 F4 L M- £379	137MA body£69 180 F2 8 AE £349
70-300 F4/5.6 IS U £319 75-300 F4 5/5 B LL £99	300 F4 MM M- box £349
80-200 F4.5/5.16 II £49	ELLI DICITAL LICED
85 F1.8 U M	X-E1 body Mint box £599 X-Pro 1 grip £49 X100 M- box £249 X10 M £249 18 F2 M- box £POA 60 F2.8 R M- box £POA
100 F2.8 IS L U Mint	X-Pro 1 grip
100-400 F4.5/5.6 L M- box. £1099 100-400 F4.5/5.6 L £999	X10 M
135 F2 L box £699 180 F3.5 L box £899	60 F2.8 R M- box £POA S5 body £399
200 F2.8 LII box£499	S5 body £399  FUJI 35MM USED  SEE WEBSITE  FUJI MED FORMAT USED
400 F2.8 L IS M£4999	FUJI MED FORMAT USED
400 F5.6 L£899	250 F5.6 GX680£199 GSW690 III M- box£899
1.4x conv MKI£199	GW690 MKIII M- box E599 HASSELBLAD XPAN USED
2x ext MKII£199 2x extender MKI£169	XPan I + 45 F4£999 30 F5.6 box£2199
Teleplus 2x DG conv £89 Kenko ext tube set DG £110	90 F4 £329
NCE2 charger	SWCM + VF
BP-50 grip	503CW body chr £799
Angle finder C box£119	+ A12 blk/chr£749
LC-5 kit£199 LC-4 kit£139 SIGMA CAF USED	PM90 prism£199 WLF early£49
10-20 F4/5.6 EX DC box £299 12-24 F4.5/5.6 EX DG £449	Chimney£79 A12 latest blk/chr£199
17-35 F2.84 EX £199 17-70 F2.84 DC OS £239	GWI990 MKIII M- box. E599 HASSELBLAD exe USED XPan I + 45 F4. E960 30 F5 6 box. E329 90 F4. E329 90 F3 F5
18-50 F2.8 EX DC £239	503CW winder box £299
18-125 F38/5.6 DC£119	50 F2.8 CE M- box £749
103-401-44-55-61 L. 508-1019 100-400 F4-55-61 C. 5998 135 F2 L box. 5698 136 F3 E L box. 5698 136 F3 E L box. 5698 137 F3 L box. 5698 138 F3 E L box. 5698 139 F3 E L box. 5698 139 F3 E L box. 5698 139 F3 E L box. 5798 130 F3 E L L L L TS-6898 140 F3 E L L L L TS-6898 140 F3 E L L L E-1998 140 F3 E L E-199	E12 box E349  503CW winder box E299  250 F4 FE M- box 6699  50 F2.8 CE M- box 2749  50 F4 CF FLE 2749  50 F4 CF F 6549  80 F2.8 CF M- 6499  120 F4 CF 5649  120 F4 CF 6649  150 F4 CF 6649  150 F4 CF 6649
24-70 F2.8 DG HSM Mint£499 28-135 F3.5/5.6£99	80 F2.8 CF M£499 120 F4 CF £649
30 F1.4 EX DC£269 50 F1.4 EX DC£299	150 F4 CFi M£799 150 F4 CFI£649
50-500 F4/6.3 EX DG £599 70-300 F4/5 6 APO DG mac. £99	150 F4 CF
70-300 F4/5.6 DG mac£69	160 F4.8 CB M- box £499
105 F2.8 EX DG £319 120-300 F2.8 EX DG HSM OS £1299	150 F4 CF1 \$549 150 F4 CF \$1349 150 F4 blk T* \$199 160 F4.8 CB M- box \$499 250 F5.6 M \$2299 Vivitar 2x conv \$79
120-300 F2 8 EV DC HSM 6840	V Lux 2£329
135-400 F4.5/5.6	D-Lux 5 blk
150-500 F5/6.3 OS box £599 170-500 F5/6.3 £399	V Lux 20 M- box£249 LEICA M/COMPACT USED
150-500 F5/6.3 OS box £599 170-500 F5/6.3 £399 180 F3.5 EX DG box £429 1.4x EX DG conv M £169 OTHER CAF USED TAM 17-50 F2.8 XR DIII £249	V Lux 2
OTHER CAF USED	
	21 F2 R Nk ASP M- hox £1999
TAM 26-270 VC Dill PZD£329	28 F2.8 M- box £699 35 F2 blk ASP 6 bit M- box £1599
TAM 18-270 PZD	35 F2 blk ASP M- box £1599
TAM 70-300 F4/5.6£79 TAM 90 F2.8£219	50 F1.4 blk M- box £1899 135 F4 blk M- £899
TAM 90 F2.8 £219 VIV 19-35 F3.5/4.5 £69 CANON FLASH USED	OF EL colo
270EX M- box - E79	SF20 flash £79 LEICA SLR USED R7 body blk box £379
380ÉX £69 430EXII. £169	R7 body blk box£379
430EX box £139 550EX box £179 580EX box £239 580EX MKII M- box £319	R4 body chr £149 60 F2.6 R £449 LIGHTMETERS USED Gossen Lunasix III £79
580EX MKII M- box £319	Gossen Lunasix III £79
	Minuta Flashmeter V £179
STE-2 box £99 CPE-4 £99 CPE-2 £68 Sigma EM140G ring £199 CANON MF FD USED	MAMIYA 645 USED 645 Pro TL + 80 + REH
	+ plain prism
A1 body£79/179	FE401 Prism + Pro Winder £449 645 Pro SV Kit inc 80 F2.8 N
AE1-P chrome body £69 AV1 chr body £49 20 F2.8 exc** £249 24 F2.8 £79 35 F2 £168 55-70 F3.5/4.5 £39 35-105 F3.5 £79 50 F1.4 £79 50 F1.8 £29	4 CV/ Driver 1 400 DEM
24 F2.8 £79	+ Winder Box
35-70 F3.5/4.5 £39	+ 120 RFH + FE401 E449 645E body £199 645 Super + AE prism
35-105 F3.5£99 35-105 F3.5/4.5£79	645 Super + AE prism + RFH + winder
50 F1.4	645 Pro TL Body £199 645 Pro Body £179
50 F1.8 £20 50 F3.5 Macro £98 50 F3.5 Mac + Tube £149 70-210 F4 £69	645 Pro Body
70-210 F4	55-110 F4.5
100 F2.8	105-210 F4.5 ULD C£249
100-300 F5.6	110 F2.8 C£79
	- x x x

Бź	4.				
st.	Call	us	for	co	ndit
15	0 E3 5 I	N			590
21	0 F3.5 I 0 F4 N 0 F5.6 I t Tube leplus/V 401 AE prism ain prism lariod E leroid b	M	D.C.A	. E	129
Ex	t Tube	1, 2,	3S es	ch	229
FE	epius/v 401 AE	prisi	n box	eaf	199
AE Pla	priam	645 S	Super 5 Sur	er)	149 £69
Po	lariod E	ack I	HP40	1	£39
12	0 Insert	O DE			£29
12	iaroid d 0 Insert 401 12 0 Back	URF	H Ro	×	£39
M	30 S Bo 30 F Bo 30 S bo 5 F2.8 S 5 F4.5 . 0 F4.5 .	TLR	6x6 U	SED	€79
C3	30 S B	ody +	WLF	£	179
C3	30S bo	dy +	WLF	M- £	299
13	5 F4.5	0)			£99
Pa	rament MIYA '	ier			200
711	body F4.5 L	7 RF	6X7 L		849
			4-111114	£	.849
80 15	F4 box F4 N			£	549 379
Pa	norami	c kit	v7 116	En	€49
Pro	F4 box F4 N 0 F4.5 I noramin MIYA I 0 S + Ri 0 SD bot 0 S bot 0 S bot sm earl	FH +	127 F	3.8£	349
Pro	S bod	юу у		E	249 149
Pro	S bod sm earl	y scr	uffy		£99 £99 £79
WL	F				£79
12	imney . 0 645V 0/220 6 5 8 Pol:	back	akar	£	149
Pro	S Pol	aroid	back		€49
90	F3.5 K	L		£	269 299
18	o S Pol: F4.5 C F3.5 K 0 F4.5 i 0 F4.5 o 0 F4.5 i mm tube 1 tube 2	macri KL.	0	£	249
18	0 F4.5 P	C	hox	ę	£99 249
45t	mm tub	e SD	M		£99 £69
MA	MIYA	RZ 6	t7 US	ED	200
RZ	67 Pro	11+9	0 + RI	FH.£	499
RZ RZ	Pro+1	10 F2	10 + F	FH £	349
RZ RZ	Pro +!	90 F3 body	.5 + F	RFHE	349 299
R2	Pro bo	cty		£	149
50	F4.5 U	LD N	1- box	E	699
75	mm tube 2 MIYA I 67 Pro 67 Pro 67 Pro 67 Pro 1 Pro 1 1 Pro 1 2 Pro 1 3 Pro 1 4 M - b 1 F4.5 U 1 F4.5 U 1 F4.5 I 1 Pro 1 2 Pro 1 3 Pro 1 4 M - b 1 Pro 1 4 M - b 1 Pro 1 6 Pro 1 6 Pro 1 7 P	hift M	F	£	549
18	0 F4.5 I	V M	macro	2£	179
No No	0 F4.5 '	W.,, ube		,£	179 £69
No FE	2 ext t 701 pri prism o II Pola	ube sm A	E	. E	£69
Pro	prism	earry	hank		249 £99 £69
12	O DBCK	PID I			€99
Pro	0 back c shade o AE ho NOLTA/S ny A901 ny A551 ny A351 ny A201 ny A100 /L-F36A 6850A	Pro 2		-t	£39 £49
Pro	O AE ho	ONY	DIGIT	AL U	SED
\$0 \$0	ny A901 ny A581	0 bod 0 bod	y bax	£	399
So So	my A551	0 bod 0 bod	y box	£	399
So	ny A201	D bod	y	F	239
HV	L-F36A	M fla	sh	<u>Ê</u>	129
Nie	ny A100 L-F36A 6650AN ssin Di8o pma EF- nolla V6	n grip 66 II.	DOX.	£	129
Sig	pma EF. nolla V0	530D 07D (	grip	per£	119
So	sin Dia- ima EF, nolla VC ny RLA NOLTA NOL	M rin	glight IY AF	USE	219 D
Dy	nax 9 t	ody I	box	£	249
Dy	nax 7xi	body			£49
Dy	nax 80	0Si b	ody	20	£49
Dy	nax 70	0Sib	ody	JU	£49
Dy	nax 60i nax 80i	GSi+ OOibe	VG60 ody	20	£59 £39
Dy	nax 50:	SSiS	uper l	b/o	£29 £29
Dy	nax 700	Oi bo	dy	. I toldele	£29
17-	35 F3.5	5 G N	- box	£	699
28	-105 F3	3.5/4	5		£99
50	F1.7	3.5/4.	5 M		£79
75-	-300 F4 0-300 F	.5/5.6 4/5.6		£	£79 £89
16	F1.7 -300 F4 0-300 F NY LE F2.8 fit	NSE:	S USI	D	379
50	F2.8 D	mac.		£	299
75	300 F4	.5/5.6		§	119
12	24 F4.5	IN/SC 5/5.6	EX D	GE	ED 399
15	55 F2 A	X DG B EX	box.	£	329
18	F3.5 bo	5/4.5		E	129
18-	70 F2.8 F2.8 D F1.4 M 300 F4 <b>3MA MI</b> 24 F4.3 F2.8 E. 35 F2.4 F3.5 bc 35 F3.5 -50 F2.4	8/4.5 8 EV	DC O	SMC	£99
240	- O F & G	o MA	υψΠ	Juli E,	-ep 1

	_	_		ondhand	
24-70	F2.8 E	X DG m	ac.£269	50-500 F4/6.3 50-500 F4/6.3 50-500 F4/6.6 70-300 F4/5.6 100-500 F4/5.6 1	EX DG£599
28-701	F3.5/5	.6 UC.	£149	55-200 F4/5.6	DC Mint£49
50 F1.4	4 EX D	G M	£269	70-300 F4/5.6 / 100-300 F4 EX	APO mac£99 scruffy£349
70 F2.8	EXD	G	£299	105 F2.8 EX D	G OS £449
105 F2	.8 EX	A IVE,	£229	105 F2.8 EX	£249
1.4x E	X DG o	onv	£349	DG HSM OS	£1299
1.4x E 2x EX	X conv	ny M- b	E129	150 F2.8 EX D 170-500 F5/6.3	G£249 £179
TAM 1	7-50 F	2.8 XR	DillE269	1.4x EX DG M-	£169
TAM 7	0-200	F2.8 M-	£439	2x EX DG M	£169
TAM 9	0-300 f 0 f2.8	4/5.6	£199	11-18 F4.5/5.6	E279
TAM 18	30 F3.5	M B ATX F	£439 ro £399	18-200 F3.5/6.: 24-70 F2.8 VC	3 Dill £149 Mint box £699
VIV 19	-35 F3	5/4.5	£69	28-200 XR Di r	mint box£119
Teleplu	1.4x	CORV	£69	55-200 F4/5.6 I	Dill £49
Jessop	is 2x o	ubes	£99	70-200 F2.8 DI 70-300 F4/5.6	M£399
Kenko VC-9 (	1.4x P Dwnax	9) M- b	OG £149	90 F2.8 TOK 12-24 F4	ATX M- £399
VC700	(700/6	300Si)	£29	TOK 28-105 F	3.5/4.5£49
VC-7 (	Dynax	7)	£69	TOK 100 F2.8	ATX M £279
Min 36 Min 52	00HSE	) flash .	£/9	Kenko ext tube	set DG £149
Min 54	OOHS.	TAL AF	USED	FLASH / ACCES	SSORIES USED (CE5) F139
D4 boo	ly unus	sed box	£3999	SB-24£49	SB-25£49
D3 box	ly	£14	199/1699	SB-28£69	SB-29 £99
D2X bt	ody bo:	X £	£1699	SB-800£99	SD-8 box£69
D700 B	body	M. how F	Eemail	MB-10 (F90X). MB-15 (F100)	£29
D300 B	ody	Ε	399/499	MB-16 (F80)	£29
D90 b	ody	DX	£369	NIKON MF US	SED 2.199
D80 bs	body		£199	F3T body blk I FM3A body ch	M- box £699
D5100	body	-11-114111-1	£299	F3HP bady	£299 £199
EH-6 n	nains o	harger	£59	FE-2 body chr	£249
MBD-1	1		£169	FM2n body ch	r£249/299
MBD-2	00 box		£99	FM2n body bli FM2 body chr	£169
F6 boo	AF U	SED ox	£999	FM body chr 28 F3.5 Shift	£99 £449
F5 boo	MR-1	ox	£499	28 F3.5 Al	
F90X	oody		£49	35-70 F3.3/4.5	AIS£99
F801s	body		£49	36-72 Series E	E79
F50/F5	5/F60 601 br	body ea	a£29	43-86 F3.5 AL 50 F1.4 AIS	£199
10-24 8	3.5/4.5	M- box	£549	50 F1.4 AL	£149
16 F2.	3 AF	21.60 03	£529	50 F2 (F)	£49
17-55	2.8 AF	S box f	E599/699	200 F4 Ai	279
18-55 f	3.5/5.6 3.5/5.6	DX VR.	£59	300 F4.5 AIS TC14B box	£199
18-70 F	F3.5/4.5	5 DX	£129	TC16A£99 MD-12 winder	TC200 £59
18-135	F3.5/5	6 AFS.	£149	SB-15	£39
18-200	F3.5/6	3 VR b	ox. £299	SB-17 (fit F3)	£49
24 F2.0	2.8 AF	S	£899	DR-3 angle fin DW-4 (fit F3)	E169
24-120	F3.5/5	.6 VR	£249	CLYMPUS DI	GITAL USED £249
28 F2.8	BAF N	6.0	£119	E510 body	£199
35 F1.8	AFS.		£119	E300 body	£169
40 F2 A	AF D	X	£189	18-180 F3.5/6	.3£299
50 F1.4	AFD I	VI- bax VI- box	£259	25 F2.8 40-150 F3.5/4	.5£169
55-200	F4/5.6	AFS VE	R £139	40-150 F4/5.6 50 F2 macro	£89
60 F2.6	AFS N	vl- box	£339	Voigti 25 F0.9	5 blk £499
70-200	F2.8 V	RJ. ES	999/1099	HLD3 grip	£59
70-210	F4/5/6	VR	£329	Sigma 10-20 F Pen E-PL3 + 1	-4/5.6 DC E299 14-150 M-£699
70-300	F4/5.6	6 G 6	£69	Pen E-PL2 + 3 Pen E-P3 bod	v M- box, £299
80-200	F2.8	early	£529 £69 £79 £299 £49 £799 £699	Pen E-PL1 + 1	y M- box. £299 14-42£199 £439
80-400	F4.5/5	5.6 VR.	£799		
85 F1.	8 AFD	box	£239	45 F1.8 M- bo	£139 x £149 ptor £69 • OM USED y £249
85 F1. 105 F2	8 AF	VR	£229	MMF2 4/3 ada OLYMPUS MF	ptor£69
135 F2	DC M	l- box	£239 £229 £549 £749 £3499 £2799	OM4Ti blk bod OM-10 chr boy	y £249
300 F2	.8 AFS	VRI	£2799	21 F3.5	y £49 EPOA
500 F4	AFS \	/RII	£399 £4899 £2999	35 F2	£POA
				35-70 F4 35-105 F3.5/4	£POA £49 £POA £89 5 £149 £129
TC20E SIGMA 12-24	NAF	USED EX DG	£449		
17-50	F2.8 E	X DC O	S. £379	135 F3.5	£39 £POA £POA
17-70	F2.8/4.	5 DC	£149	300 F4.5	EPOA
18-125	F3.8/	5.6 DC.	£199	+ slide copier l	Dellows M£169
24-70 F	2.8 EX	CDG HS	SM. £449 £349	T32 flash	7/14/25 ea £24
28-200	F3.5/5	6	£129	Auto ext tube 7/	14/25 ea£39 DIGITAL USED M- box£199
30 F1.4	EX D	C boxf	£449 S. £379 S. £249 £149 £199 \$M. £449 £129 £129 £199/249 £179 £299	LX3 compact I	M- bax£199
50-150	F2.8 II	Ī	£299	G3 body box	£239

and stock 2 h	Nonth warranty	. 00
and Stock. 5 N	tonth warrant	7 011
4/6.3 EX DG£599	G2 body	£199
4/6.3 EX£499 4/5.6 DC Mint£49	G2 bady	£279
4/5.6 APO mac£99	GF1 body	£179
4/5.6 APO mac £99 F4 EX scruffy £349	7-14 F4 M- box	£699
EX DG£319	14-42 F3.5/5.6	£69
EX DG OS. £449 EX DG. £319 EX £249	7-14 F4 M- box. 14 F2.5 M 14-42 F3.5/5.6 OIS. 14-45 F3.5/5.6 OIS. 20 F1.7 M 25 F1.4 M- box. 25 F1.4 M- box. 100-300 F4/5.6 OIS. 100-300 F4/5.6 M- box. F1.220 f1seh.	£189
F2.8 EX OS £1299 OS £1299 EX DG £249 F556.3 £179 DG M- £169 CONV £119 G M- £169 N NAF USED 555.6 £279	20 F1.7 M	£199
EX DG	25 F1.4 M- box	£399
DG M£169	100-300 F4/5.6 M- box	£379
conv£119	100-300 F-45 5 M - box FL220 flash - marker PENTAX 645 DIGITAL AF 645D body M- box 45-85 F-4.5 FA M- box 55 F-2 8 AL M- box 80-180 F-4.5 FA FENTAX DIGITAL AF I K5 body box K7D body K20D body box Kx body	£69
N NAF USED	645D body M- box	E4299
N NAF USED 5/5.6 £279 5/5.6 £149 1.8 VC Mint box £699 (R Di mint box £119 (R E79	45-85 F4.5 FA M- box	£749
2.8 VC Mint box. £699	80-160 F4.5 FA	£599
(R Di mint box£119	PENTAX DIGITAL AF	USED
(R £79 4/5.6 Dill £49 2.8 Di M £399 4/5.6 £69	K7D body	£379
2.8 Di M£399	K20D body box	£349
£219/289	Kx body	£239
	DBG3 mint DBG2	£149
400 F4/5.6 ATXD £379	DBG2	£79
F2.8 ATX M £279	PENTAX 35mm AF US	ED
kt tube set DG £109	MZ5N or MZ5 body ea	£69
ACCESSORIES USED	12-24 F4	£449
£49 SB-25 £49	18-55 F3.5/5.6 WR	£79
£69 SB-27£49	18-55 F3.5/5.6	£49
£189	28-70 F4 AL	. £179
£99 SD-8 box£69	Kx body DBG3 mint DBG3 mint DBG2 PENTAX 35mm AF US MZ-5 body MZ-5 body MZ-5 body ea 12-24 Fa 16-45 F4 18-45 F3-5/5-6 WR 18-55 F3-5/5-6 WR 18-55 F3-5/5-6 FA 24-90 F3-5/4-5 FA 28-70 F4 AL	£89
90X) £29 -100) £49	PENTAX 35mm AF US MZ-5 body MZ-5N or MZ-5 body ea 12-24 F4 16-45 F3 5/5 6 WR 18-55 F3 5/5 6 24-90 F3 5/4 5 FA 28-70 F4 AL 50-200 F4/5 B DA 55 F1 4 SDM M- box 70-300 f4/5 6	£79
80) £29	80-200 F4.7/5.6	£49
MF USED	100 F2.8 FA M	£99
990X)	55 F1.4 SDM M- box. 70-300 f4/5.6. 80-200 F4.7/5.6. 100-300 F4/5.6. 200 F2.8 F3 M- box. AF200G Mint. AF360FGZ flash. AF500FGZ flash. AF500FGZ Ms-box. SIGMA PKAF USED 8 F4 FX M- box.	£479
ody chr £299	AF360FGZ flash	£99
£199	AF500FGZ flash	£79
chr M- £249	SIGMA PKAF USED	1199
ody chr £249/299	8 F4 EX M- box	£279
tv chr£169	10-20 F4/5.6 EX M	£369
chr	17-35 F2.8/4 EX	£149
Shift£449 Al£99	18-200 f3.5/6.3 DC box 24-70 F2.8 EX DG min	£129 £299
Al£99	24-70 2.6 EX	£229
3.5/4.5 AIS £149	70-300 F4/5.6 DG	. £139 £79
eries E£79	150-500 F5/6.3 DG	£449
3.5 Al	TAM 18-200 XR Dill	£139
AI	SIGMA PKAF USED  STAFF VAFAF USED  STAFF VAFAF VAFAF  STAFF  STAFF VAFAF  STAFF VAFAF  STAFF VAFAF  STAFF VAFAF  STAFF VAF	£99
AIS£99	PENTAX 35mm MF US	ED ED
ÁIS box M £199	LX + FA2 scruffy	£149
A AIS £79	Program A hody	£99
ox £149	M42 300 F4 M	£279
£99 1C2U0 £59	M42 105 F2.8 28 F3.5	£99
£39	28-50 F3.5/4.5 PK	£69
r SB-16A ea £/9	40-80 F2.8/4 PK	£69
gle finder £79	50 F1.7 50 F2. 80-200 F4 5	£49
US DIGITAL USED	50 F2	£49
-42 £249	400-600 F8/12 Rear converter PT62 Auto bellows including	£399
dy £199	Auto believes includion	£69
100   100	Auto beliows including copy attachment PENTAX 645AF USED 645NI body 120 insert.	£139
3.5/5.6 £169	645NII body	€549
£169	645N body	€299
-3.5/4.5£99 -4/5.6£99	120 insert	£390
73.5/4.5 £99 -4/5.6 £89 BCro £399 5 F0.95 blk £499 sh box £179	45-85 F4.5 M- box	€699
sh box£499	80-160 F4.5 FA	£499
ip	PENTAX 645MF USED	00.40
U-20 F4/5/6 DC E299 L3 + 14-150 M-£699	645N body 120 insert. 45 F2 8 FA 45-85 F4.5 M-box. 55 F2 8 AL. M-box. 80-160 F4.5 FA. PENTAX 645MF USED 645 + 75 + insert. 55 F2.8 M- 120 F4 macro. 135 F4 Leaf. 150 F3.5 EX++ 200 F4.	£249
1.3 + 14-150 M-E699 L2 + 14-42 £249 3 body M-box £299 L1 + 14-42 £199 E439	120 F4 macro	£349
3 Dody M- box, £299 £1 + 14-42 £199	135 F4 Leaf 150 F3.5 EX++	£199 £149
E439	200 F4£12	9/179
#/5.b £379 £139	2x converter	£179
M- box £149	120 Insert M- box	£49
E439 E139 M-box £149 /3 edaptor £69 US MF OM USED	67 MU + metered prism	
ik body£249	200 F4 £12 1,4x converter 2x converter 120 Insert M- box PENTAX 67 USED 67 MU + metered prism + 105 F2.4 67 MU body	€699
hr body £49 EPOA £49 £POA	+ 105 F2.4 67 MU body 55 F4 5 latest box 75 F4.5 shift 135 F4 mac early 165 F2.8 165 F4 leaf. 200 F4 latest 300 F4 early scrufty 300 F4 late Auto ext tubes	£279
£49	75 F4 5 latest box	£249
EPOA 4E89	135 F4 mac early	£129
3.5/4.5£149	165 F2.8	£149
4 £89 3.5/4.5 £149 macro £129 4 £69	200 F4 leat	£269
£39 £POA	300 F4 early scruffy	£149
EPOA	Auto ext tubes	£99
EPOA Auto bellows	Vivitar 2x conv	£79
opier M£169	Rolleffex 2.8 GX TLR J	ersev
tube 7/14/25 ea. £24	Limited Edition	1999
ONIC DIGITAL USED	ROLLEI USED ROlleiffex 2.8 GX TLR J Limited Edition TAMRON ADAPTALL TELESCOPES/BINOS	USED
pact M-box £199	SEE WEBSITE	
opier M - £169 - £49 tube 7/14/25 ea £24 ube 7/14/25 ea £39 PNIC DIGITAL USED ppact M - box £199 M - box £549 box £239	SEE WEBSITE VOIGTLANDER USED Bessa III (667)	E1399

nth warranty on	most se
body	The
(1 body M- bax£279	
3 body mint box £199 1 body£179	use
14 F4 M- box £699	
-42 F3.5/5.6 £69	100
-45 F3.5/5.6 OIS £189	
F1.7 M- £199	
F1.4 M- box	N 100 100
0-300 F4/5.6 M- box. £379	
NTAX 645 DIGITAL AF USED	100
5D body M- box £4299 -85 F4 5 FA M- box £749	EOS 1
F2.8 AL M- box £549	unue
NTAX DIGITAL AF USED	unus
body box£499	
0D body box£349	
body£229	
364 £149 363 mint £49 362 £79 NTAX 35mm AF USED 2-S body £179	
G2 £79	Cano
NTAX 35mm AF USED	US
25N or MZ5 body ea E69	03,
-24 F4£449 -45 F4£199	
-55 F3.5/5.6 WR £79	
-90 F3.5/4.5 FA £179	
-70 F4 AL	1.1
F1.4 SDM M- box £379	
-300 f4/5.6	Cano
24 F 4 2449 45 F 4 5 F 3 F 5 F 3 5 F 6 W F 7 7 F 7 F 4 M 5 F 3 5 F 6 W F 7 F 7 F 4 M 5 F 6 F 6 F 6 F 6 F 6 F 6 F 6 F 6 F 6 F	US
0 F2.8 SDM M- box £479	
200G Mint	
500FGZ flash £79	N.L.
GMA PKAF USED	
-20 F4/5 6 £279	Nik
-24 F4.5/5.6 EX M £369	F4 V
-200 f3.5/6.3 DC box £129	
-70 F2.8 EX DG mint £299	ALC:
-200 F3.5/5.6£139	
0-300 F-4/5.6.	
0-500 F5/6.3£379	11 11
G-500 F5/6.3 DG £449 G-500 F5/6.3 £379 M 18-200 XR Dill £139 M 28-300 F3.5/5.6 £99 sina 100 F3.5 £79	10.5
M 28-300 F3.5'.5.6 £99 sina 100 F3.5 £79 NTAX 35mm MF USED + FA2 scruffy £149 000 body chr £89 sgram A body £49 22 300 F4 M £279 22 105 F2.8 £99	Nikon
+ FA2 scruffy£149	MIKOI
000 body chr £99 gyram A body £49 12 300 F4 M £279 12 105 F2 8 £99 F3.5 £49 -50 F3.5/4.5 PK £69 -70 F3.5/4.5 PK £49 -80 F2.8/4 PK £69 F1.7 £49 -60 F8.7 £49 -60 F8.7 £49	Unu
12 300 F4 M£279	Town.
F3.5 £49	
-50 F3.5/4.5 PK £69 -70 F3.5/4.5 PK £49	
-80 F2.8/4 PK£69	
F2 £49 -200 F4 5 £49	100
-200 F4.5£49 0-600 F8/12£399 ear converter PT62£69 to bellows including	(3-3
ear converter PT62 £69	Penta
py attachment £139	M-b
to belicavis including py attachment 2139 py attachment 2139 py attachment 2549 pp attach	
5N body	Rolleif
F2.8 FA£399	2.8 G
-85 F4.5 M- box £699 F2 8 Al. M- box £549	Jerse
-160 F4.5 FA £499	Limite
5 + 75 + insert £249	Editio
F2.8 M£249	£199
5 F4 Leaf£199	-100
0 F4£129/179	-
ix converter£199	1-1
0 Insert M- box £49	1000
MU + metered prism	100
5 F4 Leaf	1/20
F4 £279	11.7-
F4.5 shift £449	Voigtla
5 F4 mac early£129	4
5 F4 leaf£299	16
U F4 latest£269 0 F4 early scruffy£149	If w
C F4 late £349	loo
F4.5 shift £449 5 F4 mac early £129 5 F2.8 £149 5 F2.8 £149 5 F4 leaf. £299 0 F4 latest. £269 0 F4 latest. £269 0 F4 late £349 to ext tubes £99 0 F4 late £74 0 F2 F3	no
DLLEI USED illeiflex 2 8 GX TLR .lersev	ema
illerifex 2.8 GX TLR Jersey nited Edition £1999 MRON ADAPTALL USED LESCOPES/BINOS USED SEE WERSITE	requ
LESCOPES/BINDS USED	we
	wh



ick of our d items







D4 body Mint ed :



x 645D body





nder Bessa III

hat you are king for is t listed... il with you will advise when we have what you want

Visit our clearance site on ebay http://stores.ebay.co.uk/Mifsuds-Photographic



# THINKING OF FULL FRAME?



# Canon

Canon EOS 1DX Body only

£4876

Canon EOS 6D Body only

£1699



Nikon



Canon EOS 5D MKIII Body only

£2297



Nikon D4 Body only £4199

**Nikon D600 Body** 

only **£1439** 



Nikon D800 Body a

only £1877



01803 852400

Email - info@mifsuds.com Web - www.mifsuds.com

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.







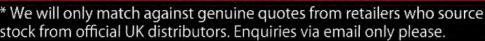
Mifsud Photographic offer

Seasons Greetings to all of their customers, and wish to thank them for their support this year. We look forward to being of help in 2013.

With many price reductions now in-store, if you feel like spoiling yourself this Christmas, NOW is the time to act. If we are not the best UK price\*, please email us - info@mifsuds.com to see whether we can match or better for you. To help fund any new equipment, we welcome PART EXCHANGE, but can also BUY FOR CASH or SELL ON COMMISSION. To make things easier still, we can also arrange collection of your used equipment. Please email a list of what you have to sell to... info@mifsuds.com and we will contact you.

MERRY CHRISTMAS & HAPPY NE







Phone: 01204 522186 For Orders, Help and Advice (Open Mon-Sat 9.00-5.30) Or Order On-Line

Please visit our website: www.mathersoflancashire.co.uk



18-55mm WRLens only *£449!*\*

K-30+18-55WR+50-200WR Lenses.£569 K-30+18-55+Sig?0-300APO Lenses.£599 With 2 Year Warranty 'Less £50 Cashback & Free Case

Nikon D3200 + 18-55m VR only **£449!**\*

Nikon D3200 + 18-55 VR + Sigma 70-300mm APO Lens £599 Nikon D3200 Body Only.... ...£389\*

Less £45 Cashback With 2 Year Warranty & Free System Case



Canon EOS 1100D + 18-55mm IS MkII only £329\*!\*

Above+Sigma70-300 APO Lens.....\$479

Less £30 Cashback With Free System Case



Canon EOS 650D + 18-55mm IS MkII only £579!\*

Above + 55-250IS Mk II Lens..... Above+Sigma70-300 APO Lens..... £729 'Less £50 Cashback



With 2 Year Warranty

& Free Case



Panasonic Lumix GF-5 + 14-42mm Power Zoom Lens only **£499!**\* Less £50 Cashback Panasonic Lumix GF-5 Body only £289!-"Less 530 Cashback

With 3 Year Warranty



G-5+14-42mm Std only £589!\* \*Less £50 Cashback Panasonic Lumix G-5 + 14-42mm PZ Lens only £689!\*\* Less £80 Cashback G-5 Body Only £529!" Less £50 Cashback

With 3 Year Warranty



Panasonic Lumix GX-1

+ 14-42 Std Zoom only **£479!** Panasonic Lumix GX-1 14-42 Power Zoom Lens only £579!\* GX-1 (Blk) + 14-42PZ + LVF-2...only £715! "Less £50 Cashback With 3 Year Warranty



Panasonic Lumix GH-3 Body only £1269! Panasonic Lumix GH-3 with 14-140mm only £1589! or with 12-35mm f2.8 only £2049!

With 3 Year Warranty Less £50 Cashback

	U.	series	renses
8mm f3.5 Fisheye	£545	(Less £50	Cashback)
12.5mm f12 - 3D Lens			
14mm f2.5	£279	(Less £50	Cashback)
20mm f1.7		(Less £50	Cashback)
7-14mm f4		(Less £50	Cashback)
12-35mmf2.8	£849	(Less £50	(Cashback)
14-42mm f3.5/5.6 (Un-	Boxed f	rom Kit)	£99
X PZ 14-42mm f3.5-5.6			
X PZ 45-175mm f4-5.6			
14-140mm f4-5.8 (Un-			
35-100mm f2.8			£949
45-150mm f4/5.6			Cashback)
45-200mm f4-5.6			Cashback)
100-300mm f4-5.6	£439	(Less £50	(Cashback)

Lumix FS-45 Lumix LZ-20	£129
Lumix FX-90 Lumix FZ-48 Lumix FZ-62 (Less £40 Cas	£279*
Lumix FZ-150 Lumix FZ-200	£369 £445**
Lumix SZ-1 Lumix SZ-5 Lumix SZ-7	£112 £145 £153
Lumix TZ-25(Less £30 Ca Lumix TZ-30(Less £35 Ca	<b>shback)</b> 5219****
Lumix FT10 Lumix FT4 Lumix LX-7	£142 £239

See web for Cashback

#### **FUJ!FILM**

FINE	2/1
Z90T400	£65 £84
XP-50	£114
F-660 EXRF-770 EXR	£148 £209
F-800EXR	£225
S-2980	£98
S-4200 S-4500	
SL-240	£159
SL-300 HS-30 EXR	£184 £249
X-F1	£345
X-10 EXRX-100 EXR	±338
X-S1 EXR	£449
X-E1 + 18-55	£1069
X-E1 Body Only X-Pro1 Body Only	
Trior body orny	, , , ,

Please note. WE STILL SELL FILM! Next day Delivery Only £9.95

19mmf2.8EXDN(Pan4/3,Sony)	.2149
30mmf2.8EXDN(Pan4/3,Sony)	
30mm f1.4 EX DG HSM	
50mm f2.8 EX Macro DG	£26
70mm f2.8 EX Macro DG.	\$34
105mm f2.8 EX DG OS HSM Macro.	
10-20mm f4-5.6 EX DC HSM	
10-20mm f3.5 EX DC HSM	
12-24mmf4.5/5.6MK2DGHSM	
17-50mm f2.8 EX DC HSM OS	
17-70mm f2.8-4 DC Macro OS HSM	
18-50mm f2.8-4.5 DC OS HSM	
18-200mmf3.5-6.3DCOSMk2	£289
18-250mmf3.5-6.3DCOSMacro	.\$389
50-150mmf2.8EXDCOSHSM	.5729
50-200mmf4/5.6DCOSHSM	\$139
50-500mmAPOEXDG(Can/Nik)	5999
70-200mm f2.8 APO EX DG OS	
70-300mm f4-5.6 DG Mac II	£119
70-300mm f4-5.6 APO DG Mac II	
70-300mm f4-5.6 DG OS	\$269
120-400mmf4.5/5.6APOOS	\$649
150-500mm APO DG OS HSM	.£769
1.4x APO EX DG Conv (EX lenses).	± 19
2x APO EX DG Conv (EX lenses)	.£23



Please visit our website for the full range of SIGMA lenses.

### **LEICA** Lenses For G Series

Summilux 25mm f1.4 ASP £425 (Less £50 Cashback) Macro 45mm f2.8.. .£5<u>69 (Less £50 Cashback)</u>

# Nikon

Now With 2 Year Warranty + Cashback (See web for Details)

D3100+18-55 D5200+18-55 D5200+18-55 D5200 Body O D7000+18-10	SVR Lens	£515 £729 £879 £649 £919
AF-S28mmf1.8G AF-S50mmf1.8G AF-S50mmf1.4G AF-S85mmf1.8G AF-S16-85G VR AF-S24-85G VR AF-S55-200G VF	\$155 AF-D50mmf1.8 \$295 AF-585mmf1.40 \$369 AF-518-200G.V \$469 AF-518-300G.V \$415 AF-524-120GV	3£119 i£1199 RII£599 R£695 R£849

#### Nikon Coolpix

L610£155 \$9300£199 \$800c£285	\$6400\$165 P510\$285 P7700\$425
	A STATE OF THE STA

2 Year Warranty on All Coolpix

Please visit our website for best prices on Lowepro bags, Hoya and Kood filters, Fuji memory cards, batterles and camera accessories. E80E.

E-mail: sales@mathersoflancashire.co.uk Shop Address: 23, Market Street, Bolton. BL1 1BU

# **PARK**Cameras

**BAGS** 



**BINOCULARS** 

Visit our website - updated daily

#### www.ParkCameras.com/AP

or phone us Monday - Sunday

01444 23 70 60

TRAINING

Canon **EOS** 650D

**CAMERAS** 

The EOS 650D is your first step towards a world of creative adventure and fun. With a host of special features, it blends technology with ease-of-use and is the number one choice for the entry-level user. Purchase a 650D & receive a 1/2 price Gadget bag 300EG

£30

**LENSES** 

Canon EOS 650D

Body Only

See web

EOS 650D + EF-S 18-55 IS II

**PRINTERS** 

Power to Generation M.

**TRIPODS** 

An 18-megapixel interchangeable lens compact system camera small enough to take anywhere. Enjoy simple creative controls and superb low-light performance for stunning images.

£40

W STOCK!

See website for full details and to place an order

Canon EOS 6D

FLASHGUNS

& LIGHTING

Your entry into the full-frame world.



A 20.2-megapixel DSLR featuring a full-frame sensor and compact design. Ideal for portrait photography and travel, offering tight control over depth of field.

**ACCESSORIES** 

WSTOCK!

See web for full details and to place an order

EOS 6D Body SRP £1,799

Canon **EOS 1100D** 

► 12 Megapixel CMOS sensor
 ► On-screen Feature Guide
 ► Creative Auto and Basic +

► Compact & Lightweight

EOS 1100D Body Only **£250**.66\*

£309.00

See web for

west UK price

Canon **EOS** 600D

- 18 Megapixel CMOS sens Scene Intelligent Auto mod ▶ Full HD movies

EOS 600D Body Only £403.00\*

+ 18-55 IS II

You pay £445.00 / £489.00 & claim £30 ho in Campin Uk

£40 Canon EOS 60D

- ▶ 18 Megapixel CMOS se
- Full HD movies ISO 100-6400, H:12800 3.0" Vari-angle LCD Scr

Canon

EOS-1D⊠

▶ 18.1 MP full frame senso

EOS 60D Body Only **£649**.00\*

You pay £689.00 / £930.99 & carrii £40 from Car

**SCOPES** 

EOS 60D + 17-85 IS £890.99 Canon EOS 7D

- ➤ 18 Megapixel CMOS se ► Up to 8fps shooting ► full HD movies ► Magnesium alloy body ► 3.0° Clear View II LCD

EOS 7D Body Only £1,069.00



+ 18-135 IS £1,333.00

Canon

EOS 5D Mark II

21.1 Megapixel CMOS sensor Up to 3.9fps shooting

EOS 5D II Body Only
See web EOS 5D II + 24-105 IS

EOS 5D

Mark III

- 2.3 megapixel full-frame sens I-point AF
- 6 fps continuous shooting 15O 100–25,600 sensitivity ► ISO 100-23,000 30. ► Full-HD video with r

EOS 5D Mk III Body Only See web +24-105 IS USM

Up to 12fps 100-51200 ISO, up to H:20480

EOS-1D X
Body Only
See web See website deals with the

Canon PowerShot GIX 4.3 MP CMOS senso

SHBACK

PowerShot £559.00

Canon Lenses

Lenses highlighed in red include between £20-£160 cashback, claimed back from Canon UK. For full details see www.ParkCameras.com/AP

EF 50mm f/1.8 II Now

£40 £89.99 Was £129.99

14mm f/2.8L II USM 20mm f/2.8 USM 24mm f/1.4L Mk II USM 24mm f/2.8 24mm f/2.8 IS USM 28mm f/1.8 USM

28mm f/2.8 IS USM 35mm f/1.4L USM 35mm f/2.0 IS USM NEW 40mm f/2 8 STM 50mm f/1.2 L USM 50mm f/1.4 USM

50mm f/1,8 II 50mm f/2.5 Macro EF-S 60mm f/2.8 Macro MP-E 65mm f/2.8 85mm f/1.2L II USM 85mm f/1.8 USM 100mm f/2 USM

100mm f/2.8 USM Macro 100mm f/2.8L Macro IS USM 200mm f/2.0L IS USM

£1,859,99 200mm f/2.8L U5M/2 £419,99 300mm f/2.8L U5M IS II £1,269.00 300mm f/4.0L USM IS £339.00 400mm f/2.8L USM IS II f619.00 400mm f/4.0 DO LUSM IS £379.00 400mm f/5.6L USM £589.00 500mm f/4.0L USM IS II £1,089.00 600mm f/4.0L USM IS II See web 800mm f/5.6L IS USMa £166.00 TSE 17mm f/4.0L £1,219.00 TSE 24mm f/3.5L II £265.99 TSE 45mm f/2.8 £83.00 TSE 90mm f/2.8

EF 100mm

f/2.8L Macro

£664.00\*

IS USM

£229.00 8-15mm f/4L Fisheye USM £1,079.00 70-300mm f/4.0-5.6 IS USM £329.99 EF-S 10-22mm f/3.5-4.5 USM £797.00 EF-S 15-85mm 6/3.5-5.6 IS USM £1,649.00 16-35mm f/2,8L II USM £299.00 17-40mm f/4,0L USM

£375.00 FE-S 17-55mm f/2 8 IS USM

£4,499.00 18-135mm IS (No packaging) £269.99 FE 25 II Extension Tube

Canon IXUS 500 HS

£1,099.00

£394.99 EF-S 17-85mm f/4.0-5.6 IS USM £304.99 200-400mm f/4.0L USM IS £649.99 EF-S 17-85mm IS (No packaging)£260.00 1.4x III Extender 

EF 70-300mm f/4.0-5.6L IS £80 USM Now

£1,009.00\* Was £1,599,99

£599.00 EF-S 18-135mm 6/3.5-5.615 STM £376.00 £5,099.00 EF-S 18-200mm f/3.5-5.615 £359.00 £1,099.00 24-70mm f/2.8L II USM £1,989.00 £8,399.00 24-70mm f/4.0L is usm NEW See web £5,299.00 24 105mm f/4.0L IS USM £769.00

£1,059.00 24-105mm IS (out of kit) £8,249,00 28-135mm f/3.5-5.6 USM IS £349,00 £10,777.00 28-300mm //3.5-5.6L IS USM £2,099.00 £9,749.00 EF-S 55-250mm f/4-5.6 IS II £189.99 £1,866.00 70-200mm f/2.8L IS II USM £1,639.00 £1,649.00 70-200mm f/2.8L USM £909.00

£1.099.00 70-200mm f/4.0L IS USM £849.00 70-200mm f/4.0L USM £455.00 £354.99 £569.00 70-300mm f/4.0-5.6L IS USM £1,009.00 £512.00 70-300mm f/4.5-5.6 pois USM £1,099.00 £1.049.00 75-300mm f/4.0-5.6 Mk III £189.00

75-300mm f/4.0-5.6 USM III £229.00 £714.00 100-400mm (45-5.6L USM is £1,149.00 TBC £375.00 £399.00

Tis the season to be saving!

Canon LP-E8 Battery

Canon LP-E6 Battery Now £69.99 For use with EOS 60D, EOS 7D & EOS 5D Mk II

Canon Speedlite 320EX Now £187.99

Now £44.99 For use with EOS 550D and EOS 600D

430EX II Now £219.99 Cas

Canon Speedlite ( £20

Canon BG-E6 Batt. Grip Canon BG-E8 Batt. Grip Now £114.95

For use with EOS S50D and EOS 600D

to give you the very best photographic retail experience.

Canon LP-E10 Battery Now £44.99

Offer 18/10/12 & 24/01/13

Canon Macrolite MR-14EX Now £479.99

Now £649.99



As a Canon Professional Imaging Partner, Park Cameras is designed

Compacts

For money saving deals with memory & cases, visit our website. Prices are updated DAILY. See our website for the latest low price on compact cameras.

Now £199.99

Canon PowerShot SX240 HS

Now Only £149.99 Now Only £139.00

Canon IXUS 510 HS

Now Only £189.99

Canon PowerShot D20

Now Only £299.00

Canon PowerShot S110

See web for low

Canon PowerShot G15 The fast, bright expert compa

Now Only £49

All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. " = Please mention "Amateur Photographer" for this special price

€139.99

# **PARK**Cameras



Visit our state of the art showroom in West Sussex, less than 15 miles from Brighton

York Road, Victoria Business Park. Burgess Hill, West Sussex, RH15 9TT

**CAMERAS** LENSES BAGS TRIPODS **PRINTERS** 

# Nikon D5200

Discover new perspectives with the inspirational D5200.



The 24.1-megapixel DX-format CMO5 sensor captures finely detailed images, and the advanced 39-point autofocus system is always on target.

#### SEE WEB FOR AVAILABILITY

D5200 + 18-55mm VR SRP £819



From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

£1,469.00

Nikon D600 Bady SRP £2,443

Nikon Crample

€79.991

# Nikon

Create monumental images with the groundbreaking D800.



The 36.3 megapixel FX-format sensor and class-leading autofocus system deliver unprecedented levels of depth and detail in your photography.

Nikon D800 **Body Only** SRP £2,599"

Nikon

£1,979.00\*

Nikon D800E Body Only SRP £2.899%

Lenses highlighed in red include between

£20-£70 cashback, claimed back from Nikon UK. For full details see our website

£2,379.00

Nikon J2 + 10-30mm► 10.1 Megapixels ► Full-HD Movie Recording



Nikon V2 + 10-30mm

► 24.2 Megapixels ► Scene Recognition System

D3200 + 18-55mm VR

▶ 14.2 Megapixels ▶ 60 fps continuous shooting SRP <u>£799.99</u>



#### Nikon D3100 + 18-55mm VR

Now Only £329.0

Nikon D5100 + 18-55mm VR

► 16.2 Megapixels ► Full-HD Movie Recording

Now Only £419.9



### Nikon

Nikon

➤ 12.3 Megapixels
➤ Advanced Scene Modes

D90 + 18-105mm VR Now Only £568.0

Now Only £439.







AF-D 20mm f/2.8 AF-D 24mm f/2.8D £364.00 AF-S Nikkor 24mm v1.4G t0£1,489.00 AF-D 28mm f/2.8 £245.99 35mm f/1.8 AF-S DX £134.99 AF-S 40mm f/2.8G ED Micro£170.00 AF-S 50mm f/1.4G £272.99 AF-S 50mm f/1.8G £164.00

AF-S 60mm f/2.8G ED Micro £409.99 AF-D 85mm f/1.8D £299.00 AF-S 85mm f/3.5G DX Micro£378.99 AF-S 105mm (/2.8G VRIF-ED £609.00 AF-S 200mm f/2G ED VR II £4,139.00 AF-5 300mm #236 ED VRII £4,099.99 AF-5 70-200mm #28 VRII £1,579.00
AF-5 500mm #246 ED VRI £5,975.00 AF-5 70-300mm #25-56 VRI £14,99
AF-5 10-24mm #235-45 ED X £644.00 AF-D 80-400mm #45-56 VR £1,239.90
AF-5 12-24mm #24 GIFED DX £835.00 AF-5 200-400mm #246 VRII £4,939.00

£50

£429.00

£50

AF-G 10.5mm f/2.8G ED DX £549.00 AF-5 14-24mm f/2.8G ED £1,344.99 AF-S 16-35mm f/4G ED VR £862.99 AF-S 16-85mm f/3.5-5.6G VR £397.99 AF-S 17-55mm f/2.8G IF-ED£1,049.00 AF-S 18-55mm VR (Unboxed) £85.00 AF-S 18-105mm f/3.5-5.6G VR £224.99 AF-5 18-200mm (73.5-5.6G VR II £536.99 AF-5 18-300mm (73.5-5.6G VR II £649.00 AF-S 24-70mm f/2.8G ED £1,235.00 AF-S 24-85mm f/3.5-4.5G ED VR £549.00 AF-S 24-120mm f/4G ED VR £829.00 AF-5 28-300mm #35-566VR £679.00 AF-5 55-200mm #4-5.6 VR DX £164.99 AF-5 55-300mm #4-5-66VR £289.99

For the whole range of Nikon lenses, visit us instore or online at www.ParkCameras.com/AP

#### Nikon D7000 Body Only

► 16.2 Megapixels ► 6 fps continuous shooting

Now Only £64



#### Nikon D4 Body Only



# THE BEGINNING OF THE NEW In stock from only ≠999∞

Evoking the classic design of the original OM Series introduced 40 years ago, and transforming it for the modern age, the Olympus OM-D Series is a new and entirely unique Micro Four Thirds camera system.

Battery Holder Only £219.00

Full Body Jacket CS-36FB0 Only £94.99



#### **OLYMPUS** FREE 8GB E-PM2 FlashAir Card

- ► Fast AF & touch release

- Easy, intuitive operation
   12 Art Filters
   Olympus Image Share

New & Now in stock! See web for info New & Now in stock! See web for info



- Best in class image quality Fast AF & touch release

£249.00 SZ-14

£171.00 XZ-1

£129.00 SZ-31MR

#### Upgrade to triple kit for only £99.00! Puchase an E-PM2 or E-PL5 14-42mm kit and buy a Pen Zoom kit that

includes a 40-150mm lens, PEN Street Case M and 8GB SD Card worth £349.00 for only £99.00 extra! PLUS, purchase the bundle before 31st December and receive a FREE 15mm body cap lens worth £69.00 from Olympus UK!



Tough TG-820 £119.99 Tough TG-1 iHS Silver £89.00 £124.99 SP-720UZ



8GB

FlashAir

Card

#### **Panasonic** DMC-GF5

- ➤ 12.1 Megapixels
  ➤ Stylish, Compact Design
  ➤ Ultra high-speed AF
  ► Full HD Video Recording
  ➤ 3.0" Touch-screen LCD

Lumix GF5 Body Only £269.00\*

**Panasonic** DMC-GX1

- Small & Lightweight body
- Easy Manual Control
   3.0" LCD touch-scree

Lumix GX1 Body Only £315.00\*

+ 14-42 OIS £379.00

**Panasonic** DMC-G3

- ► 16.0 Megapixels

  ► Small & Lightweight body 1920 x 10
- 3.0" LCD Touch-Scr iA Plus for Easy Mai

Lumix G3 + 14-42 OIS **£369**-59

£89.00

£64.00

DMC-53 (6) DMC-53 Black (Olympic Kit ) £59.99 DMC-S5 Black DMC-LS6

See web for London 2012 kit!

Twin kit

from £54.99 DMC-F545 DMC-LZ20 DMC-FX77 (1) DMC-FX80

#### **Panasonic** DMC-G5

Lumix G5 Body Only £469.00\*

£50



DMC-GF3 ► 13.06 Megapixels ► Small & Lightwair ► 1920

Small & Lightweight body 1920 x 1080 Full HD Movie 3.0" LCD Scr

Lumix GF3 Body Only £249.00 Lumix GF3 + 14-42mm X £389.00

£229.00



£199.00 DMC-FZ48

See website for our latest LOW PRICE!

£129.00 £99.00 DMC-FT20 DMC-TZ25 £139.00 £209.00 £189.00 DMC-TZ30

Merry Christmas & a Happy New Year to all our customers!

£284.00

Visit our website - updated daily

#### www.ParkCameras.com/AP

or e-mail us for sales advice using sales@parkcameras.com

#### Phone one of our knowledgeable sales advisors

Monday - Saturday (9:00am - 5:30pm) or Sunday (10:30am - 4:30pm)

01444 23 70 60



**BINOCULARS** 

**SCOPES** 

**FLASHGUNS** & LIGHTING

**ACCESSORIES** 

TRAINING

# SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!



Why not take a visit to our showroom in West Sussex, bring your own DSLR, and test out a Sigma lens!

### SIGMA

35mm f/1.4 DG HSM

Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest

Coming Soon! FIXED FOCAL LENGTH LENSES

8mm f/3.5 EX DG (Fisheye)

15mm f/2.8 EX DG (Fisheye)

20mm f/1.8 EX DG

24mm f/1.8 EX DG

28mm f/1.8 EX DG

30mm f/1.4 EX DC HSM

50mm f/1.4 EX DG HSM

50mm f/2.8 EX DG Macro

70mm f/2.8 EX DG Macro

105mm f/2.8 EX DG OS HSM

150mm f/2.8 EX DG OS HSM

300mm f/2.8 APO EX DG HSM

500mm f/4.5 APO EX DG HSM

800mm f/5.6 APO EX DG HSM £4,349.99

85mm f/1.4 EX DG HSM

4.5mm f/2.8 EX DC HSM (Fisheye)£592.00

10mm f/2.8 EX DC HSM (Fisheye) £489.00

digital cameras.

Pre-order and receive a free Sigma 67mm DG MC UV filter

£618.99

£479.99

£519.99

£432.99

£359.99

£299.00

£379.00

£269.00

£369.00

£669.00

£549.00

£699.00

£2.319.99

£3.849.99

Visit us in store to try before you buy!

#### WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM £549.00 10-20mm f/4-5.6 EX DC HSM £369.00 10-20mm f/3.5 EX DC HSM £459.00 12-24mm f/4.5-5.6 DG HSM II £679.00 17-50mm f/2.8 EX DC OS HSM £489.00 17-70mm f/2.8-4 DC Macro OS £279.00 STANDARD ZOOM LENSES 18-50mm f/2.8-4.5 DC OS HSM £149.99

18-125mm f/3.8-5.6 DC OS HSM £253.99 18-200mm f/3.5-6.3 DC OS HSM II£279.00 18-250mm f/3.5-6.3 DC OS HSM £306.00 24-70mm f/2.8 EX DG HSM £599.00

TELEPHOTO ZOOM LENSES

50-150mm f/2.8 APO EX DC HSM II £799.00 50-200mm f/4-5.6 DC OS HSM £129.99 50-500mm f/5-6.3 DG OS HSM £999.00 70-200mm f/2.8 FX DG OS HSM £899.00

#### SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

## Due December Pre-order and receive a free Sigma 72mm DG MC UV filter

70-300mm f/4-5.6 DG Macro 70-300mm f/4-5.6 APO DG Macro£156.99 70-300mm f/4-5.6 DG OS £289.00 120-300mm f/2.8 EX DG OS HSM £1,799.00 120-400mm f/4.5-5.6 DG OS H5M £649.00 150-500mm f/5-6.3 DG OS HSM £769.00 200-500mm f/2.8 EX DG APO £12,799.99 300-800mm f/5.6 EX DG HSM £5,489.99

TELECONVERTERS 1.4x EX DG Teleconverter

2x EX DG Teleconverter £234.99

#### Sigma 18-250mm f/3.5-6.3 DC Macro OS

Now Only £399.00

Purchase this lens between 01.12.12 & 28.02.13 and you can claim a FREE Sigma 62mm **DG UV filter** from Sigma

120-300mm 2.8 DG OS HSM

Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm. lets you open up the aperture all the way to f/2.8.

Due December Pre-order and receive a free Sigma 105mm DG MC UV filter

SD1 - Merrill

- ▶ 46 megapoxel 23.5 × 15.7mm Full-colour
- Foveon X3 Merrill sensor Magnesium Alloy Body TRUE II Image processing Weather & Dust Resistant



WSTOCK

### DP1 / DP2 - Merrill

- Foveon X3 Merrill Sensor
- ➤ 46 Megpixels
  ➤ 19mm f/2.8 (DP1) 30mm f/2.8 (DP2)
  ➤ Dual True II Engine
  ➤ 3.0° LCD Screen

ith 1/2 PRICE

Now available! Visit our website for full details and to place an order

#### For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online

#### PENTAX K - 30

- ► 16 MP CMOS senso
- Weather resistant body
   Full HD Video

+ 18-55 WR £399.00\*

In stock!

£50

Cashback

Weatherproof body full HD Video



PENTAX

► 16.3 MP CMOS senso

K-5 II



Save

See web for our latest price

# **FUJ!FILM** Black Limited Edition

- ► 12.3MP APS-C CMO5 ser
- Revolutionary Hybrid Vie
   One touch RAW shooting

X100

£739.00\*





➤ 3.0° AMOLED Sci +18-55mm £699.00

## **FUJ!FILM** X-Pro 1

- ► 16MP APS-C CMOS sens ➤ Fujifilm X Mount
  ➤ Full manual controls
  ➤ 2nd generation Hybrid VF
  ➤ EXR Processor Pro

X-PRO 1 £1,169.00



axy Tab 2 NX1000

8 frames per second Instant sharing via Wi-Fi ► Premium Metal Design

NX-1000 £349.00 + 20-50mm

#### SONY DSC-WX100 Black

- 18.2 Effective Meganizels
- ▶ 10x Optical Zoom
   ▶ Blur-free HD movies
   ▶ Create artistic effects
   ▶ 2.7° LCD Screen

WX100 £159.00



**Tamron Lenses Our Price** SP AF 90mm f/2.8 Di Macro £347.95 SP AF 10-24mm f/3.5-4.5 Di II LD Asp [IF] £359.00 AF 18-270mm f/3.5-6.3 DITI VC PZD LD [IF] £387.00 SP 24-70mm f/2.8 Di VC USD £849.00 AF 70-200mm f/2.8 Di VC USD £1.399.00 AF 70-300mm f/4.5-5.6 Di VC USD £298.00 For even more Tamron lenses, see our website

A compact telephoto mirror lens designed for four thirds mirrorless compact cameras.

See web for full details



#### SONY NEX-6

- Light magnesium body Full HD movies with AF tracki
- Very high speed burst shooti

16-50mm £799.00\*

### **Hova Filters**

Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

Size UV(C) Digital SHMC Pro 1-D SHMC Pro 1-D

		HMC	UV	Circ-Pol
	52mm	£16.13	£39.66	£54.99
	55mm	£17.76	£41.76	£39.99
	58mm	£19.80	£44.86	£64.99
	62mm	£24.11	£52.58	£79.99
	67mm	£26.03	£54.99	£79.99
	72mm	£31.76	£67.93	£99.99
	77mm	£31.99	£71.99	£119.99

#### Tokina 300mm f/6.3 Macro CamRanger

For Micro Four Thirds

## Wireless Camera Control

Wireless live-view, image capture, camera control, touch focussing, interval control and image transfer

See web for full details



All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT.

# **Camera World**





LONDON 020 7636 5005 CHELMSFORD 01245 255510 MAIL ORDER LINE 0207 636 5005























Freebies and great savings when you buy either a E-PM2 or E-PL5. Offer ends 31/12/12







**15MM COOKIE LENS IDEAL FOR QUICK SNAPSHOTS** Worth £69.99. When you buy portait kit. Claim via Olympus.



## OLYMPUS PEN E-PM2

with 14-42mm f/3.5-5.6 IIR



## OLYMPUS PEN E-PL5

with 14-42mm f/3.5-5.6 IIR









# PART-E

#### WEB WWW.CAMERAWORLD.CO.UK





£499 | rrp £649 | SAVE £150

**CANON POWERSHOT G15** 



£499 | mp £549 | SAVE £50

NIKON COOLPIX S800c



ANDROID OS £299 | mp £379 | SAVE £80 **INSTALL APPS!** 

#### NIKON COOLPIX S01 ULTRA TINY COMPAC

- TOUCH SCREEN LCD
- 8GB MEMORY



£125 | rrp £149 | SAVE £24















mp £169 | SAVE £70

**ADOBE** PHOTOSHOP **ELEMENTS 11** 

**VISIT OUR** 

14 WELLS ST (just off Oxford St), **LONDON W1T 3PB** T: 0207 636 5005

E: sales@cameraworld.co.uk

HIGH CHELMER SHOPPING CTR, CHELMSFORD CM1 1XB T: 01245 255510

E: chelmer@cameraworld.co.uk

**ESSEX** 



rrp £79.00 1 SAVE £16

**ADOBE PHOTOSHOP LIGHTROOM 4** 



## THE PERFECT GIFTS... 100'S MORE ONLINE







# ffordes

# The U.K.s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

amm F.s. 4 Apo M 5mm F4 Black..... 5mm F4.5 Hektor mm Black Vlewfin mm Black Finder.

mm Black Finder ... mm Black Finder ... mm Black Finder ... mm Chrome Finder mm Chrome Finder

nm F2.8 Bmar E+ \$299 nm F2.8 M Chrome E++ / Mint- £649 - \$599 nm F3.5 Bmar E+ \$299

#### Bronica - Please Call

Bronica - Please Call	
Canon EOS	
COD 18 - DD C1 Con E. D186	1
EOS 1N + BP-E1 Grip	1
EUS  N + E   D005081E+ / E++ £ 103 - £249	
EOS 1N Body Only E++ £149 EOS 1 + E1 Booster As Seen £139 EOS 1 Body Only E++ £129 - £179	1
EUS 1 + E1 BOOSTIEF	J
EUS 1 BODY UNIV	1
EBS 1 Body Chily	1
EUS 3 Body OnlyAs Seen / E++ £99 - £129	
E0\$ 30 + 28-90mmE++ £59	
EOS 30 Body OnlyE+ / E++ £49 - £79	
EOS 30E Body Only	
E0\$ 33 + 28-90minE++ £89	
E0\$ 33 Body Only	
EOS 5 OD Body Only E+ ES9	
EOS 50E + BP50 GripAs Seen / E++ £39 - £69	
EOS 50E Body Only E+ 935 - 649	
E0\$ 300 + 28-90mm E++ £49	
E0S 300 + 28-90mm	
E0\$ 3000 Body Dnly	
EG\$ 3000N + 28-90mm	
EQS 3000N Body Only E++ £25	
FOS 300V Rody Only F+ / F++ 915 - 635	
EOS 3000N 3ody Only	
14mm [2 8] [ISM][ F++ F1 399	
EUS 2004 - 20-90mm	
16-35mm F2 81 USM MkII Mint, P949	
17-40mm Ed L USM EA + ( Mint- 0489 - F519)	
17-55mm F2 8 FFS LISM F++ / Mint, FF29 - F649	
17.85mm Fd.6.6 IS IISM F. (Mint. \$199 . \$240	
19.55mm F9.5.6.6.600 E 640	
19.55mm F1 5.5 6 IC FDC For (F1. 070 . 000	
19 200mm C2 E S S IC CCC Mind C210	
20mm E2 8 I ISM E 2250	
24mm E3 E   TSE   E   / Mint. C200 - P840	
24.70mm F2 81 HSM E J Mint. F1 000 F1 100	
18-200mm F2.5-5.6 S FS	ı,
29 90cm F3 6 6 6 CC F. C30 - C40	i
28-80mm F3.5-5.6 EF. E++ £39 - £49 28-80mm F3.5-5.6 USM E+ £59	
28-90mm F3.5-5.6 USM	
20-304011 F4-3.6 USPA C. IT. C120 C220	
20 10311111 F3.0-3.0 to UoM	
20-20011111 F3.3-3.0 USN1E+ / E++ £139 - £109	
28-3900000 13.0-3.0 L IS USM	
35mm F1.4L USM. E++ / Minl- £789 - £1,599 35-70mm F3.5-4.5 A	
25 700m F0 5 4 5 1	
30-7011111 F3.0-4.0 A	
43/1111 12.0 13-EE++ / MITH- E/99	
50mm F1.8 EF I	
55-200mm F4.5-5.6 USM II E++ £89	J
55-250mm Ed-5 6 EES IS MKII Mint- £149	

23-530HIIII L4-2 D CL2 I2 M	
65mm F2.8 MP-E Macro	Mint- £679
70-200mm F2.8 L IS USM	E++ £989 - £1,049
70-200mm F4 L IS USM	.E++ / Mint- £719 - £729
70-200mm # L USM	
70-210mm F3.5-4.5 USM	
70-300mm F4.5-5.6 DO IS US	M.E+ / E++ £559 - £699
75-300mm F4-5.6 EF	
75-300mm F4-5.6 USM	
75-300mm F4-5.6 USM III	E++ £99 - £119
85mm F1.2 L USM	
85mm F1 21 HSM MM	F++ F1 240 - F1 200

75-300mm F4-5.6 USM IIIE+-	+ £99 - E
85mm F1.2 L USM	E++ B
35mm F1.2 L USM MkII E++ £1,	249 - £1.
100-300mm F4.5-5.6 USM	E+£
100-300mm F4.5-5.6 USM 100-400mm F4.5-5.6 L IS USM	E+ £
180mm F3.5 L Macro USM	E++ £
300mm F4 L IS USM E++ / Mint-	9879 - F
100mm f4 00 IS USM	E+ £3
500mm F4 L IS USM	E+£4
500mm F4 L USM	E+ 82
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ 8
30ma 17-50mm F2.8 DC OS HSM	E++ £
Sigma 17-70mm F2.8-4 DC Macro HSM	_E++ f
igma 18-50mm F2.8 EX DC	
Sigma 24-60mm F2.8 EX DG	E++ f
30ma 28-70mm F3.5-4.5 AF	£+
Sigma 28-105mm F4-5.6 UC AF	E++
Norma 28-200mm F3 5-5.6 Asph	F++
Sigma 50-150mm F2.8 EX DC	E++ F
Sigma 50-200mm F4.5-5.6 DC HSM OS.,	E+ £
Soma 70-210mm F2.8 ApoE+	£189 - £
Sigma 70-210mm F3.5-4.5 Apo	
Soms 70-210mm Ed-5.6	F+

SIGHE 10-300HIHI P4:0-0.6 AUG AF
Sigma 80-400mm F4.5-5.6 Apo DG OS E++ £4
Sigma 100-300mm F4 EX APO DG
Sigma 105mm F2.8 EX DG Macro
E+ / E++ 9199 - £2
E+ / E++ £199 - £2 Sigma 120-300mm F2 8 EX HSM APO DG E+ £6
Sigma 135-400mm F4.5-5.6 Apo E++ £2
Sigma 150-500mm F5-6.3 APO DG OS HSM E++ E5
Sigma 170-500mm F5-6.3 ApoE++ £3
Sigma 180mm F3.5 EX Macro APOE+ £3
Sigma 300mm F4 ApoE++ / Unused £199 - £2
Sigma 400mm F5.6 Apo E++ £2
Sigma 400mm F5.6 App AFE++ / Unused £299 - £3
Sigma 400mm F5.6 Apo Macro E++ £1
Sigma 500mm F4.5 Apo E+ £7
Tamrun 17-50mm F2.8 XR Di II E++ / Mint- £1
Tangan 29: 200mm E2 8 5 6 90 E . 6

Sigma 500mm F4.5 Apo E+ £799	
Tamron 17-50mm F2.8 XR Di II E++ / Mint- £199	
Tamron 28-200mm F3.8-5.6 XA£+ £99	
Tokina 16-50mm F2.8 ATX Pro DX	
E++ / Mint- £379 - £399	
Tokina 35-300mm F4.5-6.7 E++ E79	
Tokina 80-400mm F4.5-5.6 ATX D E++ £349	
Tokina 100-300mm F5.6-6.7E+ / E++ £69 - £79	
Tokina 400mm F5.6 ATX SDE++ £249	
Zeiss 21mm F2 8 Distagon ZEMint £1,099	
Zeiss 28mm F2 Distagon ZEMint- £749	
Volgtlander 90mm F3:5 Apo SUI EFMint-£299	

#### Canon Manual



F1NAE Black Body Only	.E+ / E++ £199 - £299
T90 Body + Databack	E+ £119
T90 Body Only	E+ £79 - £109
170 + 50mm F1.8	E++ £39
T70 Body Only	E+ / E++ £29
A1 Black + 50mm F1 8	F. 875

100		
A1 Black Body Only	959	F79
AF1 Black Body Dely F-	CAO.	£50
ACT Chroma . 50mm Et 0	CHD.	0.40
AET Chrome Professional F1.B.	D.16	0.40
AET Griome Body UnityE+	140	143
AT1 Ctrome + 50mm F1.8	E4	£59
AV1 Black + 50mm F1.8	E4	£59
AV1 Black Body Only	E-	F 949
AV1 Black Body Only AV1 Chrome → 50mm F1.8	E	9.60
AV1 Chrome Body Only	E	0.00
EXEE + 50mm F1.8	mile"	640
EAEC + QUINII F I.O.	E4	1449
15mm F2.8 SSC Břock 20mm F2.8 FD	E++	1349
20mm F2.8 FD		$\Sigma 179$
24mm F2.8 B/lock	E4	£89
24-35mm #3.5 FD L F+ / E++ E2	179 -	€349
28mm F2 8 Block	Fa	F30
24mm F2.8 B/look. 24-35mm F3.5 FD L	620	930
35-70mm F3.5-4.5 FD E+	COE	200
33-70HFH F3.3-4.3 FUE+	150.	- ICS
30mm F1 8 FU		113
50mm F3.5 B/lock + FD25 Tube		£89
50-135mm F3.5 FD	E++	£125
50mm F1 8 F0 50mm F3.5 B/lock + FD25 Tube 50-135mm F3.5 FD 70-210mm F4 FD. As Seen / E++	929	- £79
75-200mm F4.5 FD Exc / E++	£20.	- 649
100mm CO B Billion	BE-L	ODD
TUUIMI 72.8 DOUGK	TABLE	. I33
TUUMM 14 FU Macm E+ / E++ E1	29 -	X 193
100mm F4 FD Macm + TubeE+ / E++ E1	19 -	£179
100-200mm F5.6 B/lock	E+	- £35
ag-200mm P4 FD Macro E= / E++ £1 100mm E4 FD Macro E= / E++ £1 100mm E4 FD Macro E+ / E++ £1 100-200mm E5.6 BVook 100-200mm F5.6 FD E+ / E++ 135mm E3.5 BVook	265	279
135mm P3 5 B/lock	Fu	925
135mm F3.5 FD	E.	F20
300mm P2.8 FD L	Eur	0.000
300mm F4 FD	CAL	0.100
30Umm P4 PU	E++:	2 123
300mm P5.6 FD. E+ Tokina 300mm F2.8 ATX. Un	£28.	179
Tokina 300mm F2.8 ATX	used	2599
2xA Extender	E++	£49
2x8 Extender F+ / F++	635	- 259
Angle Finder #2	F++	949
2x4 Extender	275	CAR
Fire Level Ender CN	E	1,40
Eye Level Finder FN Speed Finder F As Wast Level Finder FN 188A Speedlife 1994 Speedlife 244f Speedlife E+/E+ 277T Speedlife E+/E+	E++	100
Speed Finder F	2 266L	1200
Waist Level Finder RN	E++	£79
188A Speedlife	++ £5	- £9
199A Speedlife	F++	F25
2ddT Speedlite F+ / F-	. CO.	£15
77TT Connellin E : J E	DHE.	210
2007 Paradita	FIS.	C25
7391 Speedille		133
3001L Speeding	550	- 144
299T Speedite	E+	$\Sigma 129$
ML3 MacroliteE+ / Mint- 6	259 -	£139
&F Powerwinder PN	F.	£70
MA Drive Cet (US Cogetoward)	E	000
AE Powerwinder PN. MA Drive Set (US Coastguard)	. DE	D30
WHOSE A E+ / E+	+ 50.	163

Contax G Series		
G2 + 45MM F2		
G2 Body OnlyE++ / Unused £44	8-25	Š
G1 Body only	E+ £1	5
21mm F2.8 G + Finder E++ / Mint £54		
28mm F2.8 G E+ / E		
35mm F2 G	++ 22	4
90mm F2.8 GE+ / E++ £13	9 - 22	1
TLA140 Flash E+ / Mint- £		
TLA200 Flash		
TLA200 Flash (Black)	E++ 2	7

#### Contax SLR Series

N1 + 24-85mm



F++ 9499

ì	N1 Body Only	E++ £249 - £2 E++ / Unused £299 - £4	ž
1	NX + 28-80mm	E++ / Unused £299 - £4	g
ì	NX Body Dnly	E++ £1 Exc / E++ £179 - £2 As Seen £1 As Seen / E++ £149 - £2	Ś
ì	AY Borty Only	Fre / FA & \$179 - \$2	k
ì	RTS3 Body Only	Ar Sport 91	iè
5	DV Borke Only	Je Soon / E 0140 . 02	12
1	P.O. Books Only	. no poem 1 E++ 2,148 - 2.2	ě
	PT Dark Oak	F 15 PROG 00	G
7	51 Douy Unity	E++ £450 - £4 E+ / E++ £229 - £2 E+ £1	3
	KI SZ BOBY OPTY		4
ŀ	RTS + Wnder	E+ Σ1	ä
)	RTSZ Bódy Ónly. RTS - Wholer Aria Body Ónly. 167MT Body Ónly. 167MT Body Ónly. 137MA Body Only. 138MA Body O	E+ £129 - £1	4
ï	167MT Body Only	E+ / E++ £75 - £	Ų
	137MA Body Only	E+ £	ì
ì	137MD Body Dnly	F+ 9	į
ì	139 Duartz Rody Dalu	F+ 6	ž
í	Drawiese Rocky Only	E. JE POG _ 60	i
	1 Emm CO E &C	Lant Cit &	ě
7	OSman FO O 1414	Atlant (Herward 2000) OF	G
1	20mm F2.6 NM	.Mirit- / Unitsed £399 - £3	Ģ
1	ZBININ FZ.d MM.	E++ YZ	4
1	28-70mm F3.5-4.5 MM.		ij
ì	28-80mm F3.5-5.6 AF	New 23	ĭ
)	35-135mm F3.3-4.5 MM	E++ £5	Ė
1	45mm F2.8 AE	E++ £5 E++ / Mint- £199 - £2 E++ £199 - £2	12
1	45mm F2.8 MM	E++ £199 - £2	į
ì	50mm F1.4 MM	Unused £3 Unused £1 Unused £2 E+ / E++ £439 - £4	H
ï	50mm F1.7 AF	Ilmused 91	Ġ
	50mm E1 73454	linused C3	ú
,	COmme DO D AC Marcon	E. /E 6490 - 64	ű
٥.	COmmo CO & Command Man	LEGI OF	3
t	20 200mm F4 5 5 AF	F. / Harrad PARO CZ	G
1	7U-3UUMM F4-3.6 AF	. E++ / Unitsed £399 - £7	3
,	80-200mm F4 MM	E+ / E++ E249 - £2	9
)	85mm F1.4 MM		ŕ
9	100mm F2 AE		Ŋ
ı	100mm F2 MM	### 1249 - 1249	ķ
1	100mm F3.5 MM	Unused 93	
	135mm 92 t6ft Year Editin	Unused £3.4 m) Unused £2.4 E+ £	Ś
	135mm F2 8 AF	F4.9	ě
	135mm F2 R MM	E++ £1	è
	180mm \$2.0 non	Housed CS	
	100mm P2 0 MM		į
	100HH1172.0 MM	LE++7 UNUSUU E348 * E3	Ġ
	ZUURM FZ MM	Mint- £3,2	1
	200mm F3.5 AE		B
	ZUUMM F4 AE	E++ £1 Linused £4	í
	300mm F4 AE	E+ £2	M
	300mm F4 MM	E+ / E++ £299 - £3	μ
	Yashica 35-105mm F3.5-	E+ £2 E+ / E++ £299 - £3 4.5 ML	Ė
ì	Yashica 100mm E4 M	dex Unused £2	į
	Sinma 1000mm F19 5 Re	dex linused 90	ŕ
1	TI AND Clock	F_ / F COG _ C	ě

we are	COMM
Digital Compact Co.	20704
Digital Compact Car Caron ixus 100 IS.	Mint CO
Canne Ivue 050 IC	E 00
Canon Ixus 950 IS Canon Powershot A3000 IS	Mint CC
Conse Describet C10	E, C17
Canon Powershot G10 Canon Powershot G1x + Leather	Cano Mart Cat
Carrie Deverables CO	CarseMilli- E41
Canon Powershot G2 Canon Powershot G2 + WC-DCS Canon Powershot G3	D E
Canto Resembled C2	5E++ E12
Cross Demostral CO	F. 145
Cancer Development PA IC	E++ E12
Canon Powershot G9	E++ E1
Canton Powershot 5x200 is	E. CO
Canon Powershol TX1	E++ E0
Fuji Finepix F100FD	
Fuji Finepix F11	E+ E/
ruji nnepot na i u	E++ E12
Fuji Finepio S200 EXR	MITT- ETS
Fuji Finepix \$7000 Fuji Finepix \$9500	
ни нпери 59500	E++ £119 - £12
Leica X1 Silver	E+ E/4
Minotta Dimage A1	E+ E1
Nikon Coolpix 990 Nikon Coolpix 995	E+ E7
Mikan Coolpix 995	Mint- E8
Nikon Cooloix P310	Mint £12
Nikon Coolpix P5100 Nikon Coolpix P7000	
Nikon Coolaix P7000	Mint- £17
Nikan Caalpix P80 Nikan Caalpix S3000	E++ ES
Nikan Caalpix \$3000	Mint- ES
Olympis XZ-1 Black	
Panasonic DMC FZ28	E++ £14
Panasonic DMC LX2 Panasonic DMC LX7 Panasonic DMC LX7	E++ £119 - £12
Panasonic DMC LX7	Mint- £28
Panasonic DMC LX1	E++ £119 - £12
Panasonic DMC TZ3	E+ £6
Panasonic DMC FZ30	E++ £13
Ricoh GR Digital II + Hood + Tele	Conv
Panasonic DMC T23 Panasonic DMC F230 Ricoh GR Digital II + Hood + Tele Ricoh GR Digital Limited Edition	
Ricoh GX100 + V/FinderMir	n-/ Mint £149 - £17
Ricoh GX100 + V/Finder	E+/E++£99 • £12
Ricoh GXR + 28-300mm	Mint £29
Bicoh GXB + 28mm F2.5	E++ F48

Hicon GXR + 28mm F2.5	北十年 图
Sigma DP1E++ / Unused !	E159 - E1
Sigma DP2	_E++ E2
Sigma DP2S	E++ £2
Sony Cybershot P200	E⇒ f
Sony DSC-H90	Mint- 8
Sony DSC-R1 E++!	£179 - £1
Sony DSC-T77	Mint- 8
Digital Micro Four Thirds	
Digital Micro Four Thirds Nikon Y1 Black + 10-30mm	.Mint- E
Nikon Y1 Black + 10-30mm Nikon Y1 Black Body Only	Mint- ES
Nikon V1 Black + 10-30mm	.Mint- Et
Nikon Y1 Black + 10-30mm Nikon Y1 Black Body Only Olympus E-P1 Body Only	Mint- 6: Mint- 6: £99 - 6: Mint- 6:
Nikon Y1 Black + 10-30mm Nikon Y1 Black Body Only Olympus E-P1 Body Only	Mint- 6: Mint- 6: £99 - 6: Mint- 6:
Nikon Y1 Black + 10-30mm Nikon Y1 Black Body Only Olympus E-P1 Body Only Olympus E-P2 Black + 14-42mm Olympus E-P2 Black + 10-42mm Olympus E-P2 Black Body Only	.Mint- E3 .Mint- E1 .E99 - E1 .Mint- E2 .Mint- E1
Nikan Y1 Black ± 10-30mm Nikan Y1 Black Body Only Olympus E-P7 Body Only Olympus E-P2 Black ± 14-42mm Olympus E-P2 Black Body Only Olympus E-PL1 ± 14-42mm	.Mint- E3 .Mint- E1 .E99 - E1 .Mint- E3 .Mint- E1
Nikon Y1 Black + 10-30mm Nikon Y1 Black Body Only Olympus E-P1 Body Only Olympus E-P2 Black + 14-42mm Olympus E-P2 Black + 10-42mm Olympus E-P2 Black Body Only	.Mint- 63 .Mint- 61 .E99 - 61 .Mint- 62 .Mint- 61 .Mint- 61

Olympus E-PL1 + 14-42mm	Mint-	E
Olympus E-PL1 Black Body Only	E++	E
Olympus E-PL2 Red + 14-42mm	Mint-	E
Olympus OM-D Black Body Only	Mint-	E
Panasonic G1 Body OnlyE+ / E++	£109 -	EI
Panasonic G2 Body Only E+ / E++ !	£169 -	E1
Panasonic G3 Body Only E+ / Mint-	£179 -	E
Panasonic G3 Body + 14-42mm	E++	Ēί
Panasonic GF-2 Body + Case	E++	E
Panasonic GF-2 Body OnlyE++	£149 -	3
Panasonic GF-3 Black Body Mint-	- / Mint	E
Panasonic GF-3 RED Body	Mint-	Ē
Panasonic GF-3 White Body	Mint-	É
Panasonic GX1 Body Only	Mint-	E
Sony NEX C3 + 18-55mm + Flash		
E++ / Mint-	£205 ·	82

MEY PO	A 10-50timil a	1.100341		
NEX-C3	Body + HVL7	5 Flash	Mint- E	2
r NEX3 +	18-55mm + F	lash	E+ E	١
NEX5 +	16mm + HVL	-F7S	E++ E	2
NEX5 +	18-55mm + F	PashE++	£249 - E	
NEX5 +	Flash		E+ £	ĺ
	y NEX-C3 y NEX3 + y NEX5 + y NEX5 +	y NEX-C3 Body + HVL7: y NEX3 + 18-55mm + I y NEX5 + 16mm + HVL y NEX5 + 18-55mm + I	y NEX-C3 Body + HVL75 Flash y NEX3 + 18-55mm + Flash y NEX5 + 16mm + HVL-F75 y NEX5 + 18-55mm + FlashE++	

#### Micro 4/3rds Lenses Olympus 12-50mm F3 5-6 3 M Zukn

, , ,		Mint-	Mint £1	59 - 921
Olympus 12r	mm F2 ED M			
Panasonic 1	4-140MM F4	-5.8 DISHI	D	++ 239
Panasonic 1	4-42mm F3:	5-5.6 Asph	015	Mint- £7
Olympus 14-				E++ £9
Panasonic 1				
		E++/		
Changanaia 4.				

Panasonic 14mm F2.5 Asph . E++ / Mint- £149 - £159
Olympus 17mm F2.8 M.ZuikoMint- £149
Olympus 17mm F2.8 M.Zuiko
E++ / Mnt- \$209 - \$219
Voigtlander 25mm F0.95 NoktonMint- £649
Pariasonic 45-200mm F4-5.6 DIS
Olympus 45mm F1.8 M.Zuiko Mint- / Unused £199
Panasonic 7-14mm F4 Lumix G Vario
Mint- £749 - £799

#### Maital SLR Camera



1			
i	EOS 10S MkIII Body Only	E++ £2	14
í	9 EOS 1DS MkII Body Only 9 EOS 1DS MkII Body Only	F+ / F++ 9929 - 1	98
i	EOS 1D MKIV Body Only	F+ F2	49
í	EOS 1D Midll Body Only . E++/	Mint- F1 249 - F1	28
í	FOS 1D MICIN Body Drily	As Seen !	81
9	FOS 1D Midi Rodu Dolu Fu	(F_+ \$449 - \$1	ng
á		Fac 81 099 - 81	10
	EOS 5D Body Only	F+ / F++ 9429 - I	54
í	EOS 7D Body Only	FAI	87
í.	EOS 50D + BG-E2 Grip	FLA	40
9	EOS 50D Body Only	FL / FAL 9399 . I	141
i	FOS AND + BG-F2 Brin	Fe I	26
í	9 EOS 40D + BG-E2 Grip	+ / Mint- 9259 - 9	200
î	EOS 30D + BG-E2 Grip	F+ / F++ 9219 - 9	222
i	EOS 30D Body Only	F+ / F++ 9189 - 1	199
i	EOS 200 + BG-E2 Grip	As Seen I	114
i	60S 20D Body Only	E+ / E++ £139 - 5	16
i	EOS 100 Body Only	E+1	10
ì	EOS 600D Body Only	Mint- !	32
9	EOS 500D Body Only	Mint- 8	27
ì	EOS 450D Body Only	E++ £189 - !	24
9	EOS 400D + 18-55WM	E++!	24
ì	EOS A00D - RC-E9 Crin		

	EQS 4000 Body Only	£12
3	Rebel XTI (4000) + BG-E3 GnpE++	£14
)	Canon EOS 3500 + BG-E3 Grip E+	£12
)	Contax N Digital Body + 24-85mm Mint- £	1.19
9	Fuji S5 Pro Body Only E++ / Mint- £379 -	£39
ì	Fun S3 Pro Body Only E+	£17
1	Fui S2 Pm Borly Only As See	n £9
1	Leica Dinital Modular R FAA S	1 94
í	Laira \$2 ± 7/1mm F2 5 \$ Mint. \$1	2 00
ŝ	Minore Penns 70 - MC 70 Cen C. /C.	610
2	Million DOS Dode Only	7.19
	Nillian DOV Dark Oats F. LF 0400	60,7
1	NIKOT DZA DOUY UTITY	234
1	Nikon UTX Body UnityExc / E+ £189 -	224
4	Nixon D700 Body UniyE++ £1,069 - £	1,09
1	Nikon D300 Body OnlyE+ / E++ £449 -	£49
3	Nikon D200 Body OnlyE+ / E++ £219 -	229
9	Nikon D100 + MB-D100 Grip	
)	As Seen / E+ E119 -	£14
3	Nikon D100 Body Only As Seen / E++ £79 -	£14
)	Nikon D90 Body Only E+ / Mint- £349 -	236
ì	Niken D80 Body + N80 Grip E++	923
ì	Nikon DBD Book Daty de Seen / Mint. \$149 -	625
í	Nitron D70S Body Only F+ / F++ 9139 -	\$14
ŝ	Nikon D70 Back Only F. 6110	010
3	Nilson DCG Dark Oaks	017
	Nilson DEC Code Only Co. (Nilson C120	C18
	Mine Date Death Only	219
1	NEOD DAD BODY DRIVE+ / MINT- £139 -	FID
	NIKON D7000 BODY UNIYIMPE-	234
1	Nikon U5000 Body OnlyE++ / Mint- £249 -	EZI
1	Nikon D3100 Body OnlyE++	£19
)	Nikon D3000 Body OnlyE+ / Mint- £175 -	£19
9	Olympus E5 Body OnlyE++ / Mint-	294
)	Ofrmous E3 Body Only	£51
ì	Nison D200 Body Only E+ E+ S219  Nison D100 MB D109 Gdp  AS Seen F E+ S119  Nison D100 Body Only AS Seen F E+ S139  Nison D100 Body Only AS Seen F E+ S139  Nison D80 Body Only AS Seen F E+ S139  Nison D80 Body Only E+ / Mint S139  Nison D80 Body Only E+ S139  Nison D80 Body Only E+ S139  Nison D80 Body Only E+ Mint S139  Nison D80 Body Only E+ S1899  Nison D80 Body D80 Bo	£19
ì	Ohmous E1 Body Only E+ / E++ \$99 -	£15
1	Olympus F510 + 14-42mm F++	¢19
•	Diamous FA00 + 14-42mm F++	£17
1	Obmerus F300 Body Only F++	£11
í	Dangegnie 1 - 14 60mm E	643
ŝ	Danosanie I 7 Body Onk	007
8	Panasania I 10 . 14 Elimon E	Cab
,	Pagagagia Lat Clark Cake	C10
2	Panesonic LTO BODY ONLY	된
4	Pentacky + 16-commE++	547
	Permax K7 Body Uniy	242
1	Perlax K-r + 18-55mm	229
}	Pentax K-01 Body Only	£36
3	Pentax K200D ÷ 18-55mm E++	£24
)	Pentax K200 Body OnlyE++	224
	Pentax K10D = 18-55mm	221
	Pentax K10D Body + B-BG2 Gnp E+	£18
1	Pentax 1sT D + D-8G1 Grip E+	£14
ì	Sameunn GY10 ± 18-55mm F±±	916
í	Sameuno GY11 + 18-55mm Mint-	915
í	Sameura CY15 + 18-55mm F+ (Mint. C160 -	£10
5	Comm Child . 18 60mm	604
3	Pentax (200 Body Only E++ Pentax (170 B - 15-Stram Mint- Pentax (180 B - 15-Stram E-+ Samsung BX1 B - 15-Stram E-+ Samsung BX1 B - 18-Stram E-+ Samsung BX1 B - 18-Stram E-+ Samsung BX1 B - 18-Stram E-+ Stram SXP BX BX B - 18-Stram E-+ Stram SXP BX BX B - 18-Stram Mint- Stram SXP BX BX B - 18-Stram Mint- Stram SXP BX BX B - 18-Stram Mint- SXP BX BX BX BX B - 18-Stram Mint- SXP BX	010
3	Power \$100 + 16 Towns	010
1	Comp A700 Parts Dolls	210
1	Sony A380 Body Only	119
4	SONY ADD + 18-55MME++	129
3	414 4 4	
ŀ	4/3rds Lonses	
)	Ohmpus 7-14mm F4 ED Zuiko E+ / E++ \$849 - Belomo 8mm F3.5 Fisheye EWP. E++ Signs 10-20mm E4.5 6 EV DC #SM.	£99
)	Beloma 8mm F3.5 Fisheye ENPE++	£15
Y	Clares 10 20mm Ext E CEV DC stold E.	onn

Ohmous 11-22mm F2.8-3.5 Zuiko
E+/Mint-F349-F399
Olympus 12-60mm F2.8-4 SWD E++ / Mint- £499 - £519
Olympus 14-54mm F2.8-3.5 Zuiko Mint- £279
Ofrmipus 18-180mm F3.5-6.3 Zuiko
Ohmpus 40-150mm F4-5.6 ED Zulko E++ £69
Ofympus 50-200mm F2.8-3.5 SWD E++ / Mint- E689 - £749
Sigma 50mm F1.4 EX DG HSM
Olympus 50mm F2 ED Maoro ZuikoMint- £389 Olympus EC20 2x Tele ConverterMint- £249
Organipus EUZO ZX Tele Garrier lei

#### Fuji - Piease Cali Hasselbiad - Piease Cali Large Format - Piease Cali

M9 Black Body Only E++ / Mint- E2,999 - £3,	2
M9 Steel Grey Body Only E++ £2,999 - £3.	Ī
M9 Steel Grey Body Only E++ £2,999 - £3, M8 White Edition + 28mm F2.8Mint- £4,	9
M8.2 Chrome Body Only E++ £1.	9
M8 Black Body Only	6
M8.2 Chrome Body Only E+£1, M8 Black Body Only E+£1, 599 £1, M8 Chrome Body Only E+£1, 599 £1, M8 Chrome Body Only E+£1, Mnt 26,	6
M6 Platinum + 50mm F1.4	4
M6 Titanium + 35mm F1.4 E++ £4	4
M6 Titanium + 35mm F1.4. E++ £4. M6TTL Millennium + 35mm F2 Asph E++ £4.	4
M6 Jubilea Set	4
M6 Jubileo Set	9
M7 0 58r Black Body OnlyE+ £1	4
M7 D.72x (Test) Black Body Ordy	73
M7 0.72x Black Body OnlyE+ / E++ £1,399 - £1, M7 0.72x Chrome Body Drily	5
M7 0.72x Chrome Body Drily	5
M6TTL 0.58x Black Body Only E++ £	9
METTL 0.72x Orrome Body	9
MBTTL 0.85x Black Body E+ E	8
M6TTL 0.85x Black Body OnlyE++ 2	9
M6 0,72x Chrome Body Drily	B
M4-P Black Body Dnly E+ £	74
M4-P Black Body Dnly E+ / E++ £599 ⋅ £	7
MO Chrome Rody Daly Fac Fee 6399 - 9.	'n.
M2 Chrome Body Dnly E+ / E++ £499 - £	5
M1 Chrome Body Only.	3
MD2 Black Body Only E+ £	3
MDA Chrome Body Dnly E+ / E++ £359 - £	3
18mm F3.8 Asph M BlackMint- £1,	5
21mm F2.8 Asph M Black Mint- £1,	В
18mm F3.8 Asph M Black. Mint- £1, 21mm F2.8 Asph M Black. Mint- £1, 21mm F2.8 Asph M Black fibit	
E++ / Mint- £1,849 - £1,	9

90mm F2.8 H 1cam	.է+ չ
90mm F2.8 A 1cam 100mm F4 R Macro + Tube	++5
180mm F2 8 Fl 3cam	Exc 9
180mm F2.8 ROM	++1
180mm F4 F1 3cam E+ £1	19 - 5
560mm F6.8 Telyf R	E+ 2
2x Apo Extender H	int- 2
2x Extender RE+ / Unused £	75 - 8
Nikon 35mm F3.5 PC Shift	.E+ §
Tamron 70-350mm F4.5	.E+ §
Angle Finder H	E++
Angle Finder R (14300) E++ / M	int- §
Bellows Unit RE	++ 1
5-blumm F-5-1 Beyr R	18 - 5
Motordrive R4	t+
Motordrive Set RS/R9	++ 1
Motorwinder H	E++
Motorwinder R4E+ / E++ 1	:39 -
Motorwinder RB/R9 E+ / E++ £1-	19 - 5
R&R9 Remote control	++
R&R9 Remote control Universal Shoulder Stock (14239).	Vint-
Leica Screw Sories IR Repisa - Dimmy	
UH Hepirca - Dummy	.t+ 2
TILL Chrome Body Utily E+ / E++ £5	19 - 1
IIF RADIAL DVA Chrome Body	++ 2
TIF NOVAL Enforme Body UnityE+ 124	19 - 2
IIF BADIBI Chrome Body Unity	.E+ 1
III. Chrome Body E+ £1:	19 - X
IIA Chrome + 50mm F2 Summar	EXC S
II Chrome + Summ +2 Summar	14 2
II Chrome + 50mm F3.5	E+ Y
II Unrome Body Uniy	29 - X
IF HULAI CHROME BODY UNIV	++2
IF Unrome + Summ F2	12+ 2
TG Unrome Body.	10 1
35mm F3.5 Bmgr	19 - 2
20 PI O II-lib	F 6
/JMM F1.9 nektor	E+ 2
17Form F4 Filelian Ba Cons UF. Co.	18 - 1
200mm Ed Toled	40 - 1
200mm F4 FTelet	Eva C
Const. 3Com. C2 O. Company . Godes	ENG 2
keelby 125mm E4	240
Attiture 125mm F2 6 0	199
Funny April 195 mm F9 E Venni An	Coon
Super Acai Tabilili Fala Nyuer	aeen
Wightender Seem Ed. Dieder	772
Wightener 25mm P1 5 Cales Change Co. P11	100
F Oyum + 50mm   F2	33-1
Voigtlander 90mm F3.5 Apo Lanthar E+ / E++ £1!	
	nn c
TIENAL one Bood	30 . Y
UFDO Lens Hood	30 . Y
UF00 Lens Hood SBL00 35mm Chrome Finder SFT00 20cm Finder	30 . Y
Volgodilote domini rata repu Lancia	

SGVOD 9cm Finder	.E++ £89
SHOOC 13.5cm Ander	E+ £95
TUV00 28mm Finder Attachment	Mint £150
Vidam Finder	
MODH FinderAs Seen / E+	
Visofiex 1	E+ E79
WINTU Right Angle Finder	_E++ £65

#### Mamiya - Please Ca

#### Minoita Al

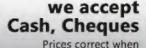


Nysas 9 Body Only Nysas 7 Body Only Nysas 7 E- 25: 100 mm Nysas 7	E++ £199 - £28	Į!
Byrnax 7 Body Dnly	E++ £99 - £14	ļ
Dynax 5 + 28-100mm	E++ £3	d
Jynax 5 + 28-30mm	E++ E4	Į
Jynax 4 + 28-80mm	E++ / Unused £5	į
900Si Bady Only	E++ £59 - £6	į
700Si + 28-80mm	E+ / E++ £59 - £9	ŀ
700Si + 28-80mm + VC700	E++ £6	ŀ
700Si + 35-70mm + VC700	E++ £11	d
700SI + VC700 Grip	_E+/E++ £59 - £7	ď
700Si Body Only	Exc / E++ £39 - £16	i
700Si Date Body Only	E+ 65	į
500Si + VC600 Grip	E+/E++ 959 - PE	i
05Si Super + 28-80mm	E++ / Mint- £39 - £5	i
500Si Super + 28-80mm	E++ 20	ij
500Si Super + 35-70mm	E++ F3	į
500Si Super Body Only	E++ 93	į
500Si Super Body Only 17-35mm F2 8-4 D AF 24MM F2.8 AF 24-85mm F3.5-4.5 AF 24-105mm F3.5-4.5 D	É++ £20	Ü
24MM F2.8 AF	F++ F26	į
24-85mm F3 5-4 5 AF	F+ 95	į
24-105mm E3 5-4 5 D	E+ / E++ \$129 - \$15	i
28mm F2 8 AF	FAL CO	i
28-75mm F2 & D	E 636	i
28.85mm F3 5.4 5 AF	FA F7	71
24-104mm F3.5-4.5 U	E 00	'n
SAmm E2 & AE Maren	E 016	i
70 210 22 F 4 F 4 F	E- P	10
70-21011111 13:3-4:3 AF	E++ E+	ŀ
0 200mm F3 P Ass	E+ 112	ä
90-20011111 F2.8 PD0	E++ 105	ii ii
35mm F1.4 AF	E++ £69	ľ
100+300mm F4.5+5.6 AF	E++ E12	
100-300mm F4.5-5.6 Apo D	E++ 124	l!
135mm F2.8 AF	E++ £29	ļ
300MM F2.8 APD AF	E++ £1,99	Į!
Simur F1.44F. 103-300mm F4.5-5.6 Apr. 103-300mm F4.5 Apr. 103-300mm F4.5 Apr. 103-300mm F4.5-5.6 Apr. 103-300mm F4.5-5.0 Apr.	E++ £25	ļ
sigma 20-40mm F2.8	E++ £15	ļ
Sigma 28mm F1.8 AF	E+ E7	3
Эдта 28-70mm F2.8 EX	E++ £14	ļ
Sigma 28-200mm F4-5.6	E+ £4	ŀ
Sigma 50mm F2.8 EX DG Macro	E++ £17	1
Sigma 135-400mm F4.5-5.6 Ap	0E++ £25	ļ
Sony 16mm F2.8 Fisheye	Mint- £47	d
Sony 16-80mm F3.5-4.5 ZA	Mm1- £35	Į
Sony 20mm F2.8 AF	E++ E32	Ų
Sony 24-105mm F3.5-4.5 DT	E++ £27	ė
Sony 85mm F1.4 ZA	E++ £85	ļ
Sony 195mm F1 8 7A	Mint- £1.04	ij
Tammon 17-50mm F2.8 XB Dill	F++ £15	į
Tammin 20-40mm F2 7-3 5 SP 4	isnh F+ F1F	ij
Tammin Gilmim F2 & Di Marin AF	F++ F25	i
Inking 20-35mm F3 5-4 5 AF	F_ CC	į
Tokina 28-70mm P2-6-2 8 ATX F		ü
ONING EU-YOURING E.B E.B MIN (	2m E+ \$15	
Jolann 70, 210mm 64, 5 6	roE+ £15	j: H
Tokina 70-210mm F4-5.6	ProE+ £15 E++ £3	
Tokina 70-210mm F4-5.6 1200AF Ringflash	Pro E+ £15 E++ £16 E++ £16	
Toldina 70-210mm F4-5.6 1200AF Ringflash	Pro E+ £15 E++ £16 E++ £16 E+ £9 - £1	The second second
Tolana 70-210mm F4-5.6 1200AF Ringflesh 1800AF Flash 2000Xi Flash	Pro E+ £15 E++ £3 E++ £16 E+ £9 - £1 E+ / E++ £20 - £2	The second second
Soviy 14-50mm F3.5-4.5 ZA Soviy 240-105mm F3.5-4.5 DI Soviy 240-105mm F3.5-4.5 DI Soviy 135mm F1.8 ZA Soviy 135mm F1.8 ZA Soviy 135mm F1.8 ZA Soviy 135mm F2.8 ZB DIL Jamman P3.27-3.5 ZB Jamman P3.27-3. ZB Jamman P3.27	ProE+ £18 E++ £3 E++ £18 E+ £9 £1 E+ / E++ £20 £2 E+ / E++ £10 £3	The state of the s
3500Xi Plash	F+ / F++ 919 - 85	į
3500Xi Plash	E+/E++£19 - £5	1
3500Xi Plash	E+/E++£19 - £5	1
3500Xi Flash 3600HSD Flashgun 4000AF Flash 5200i Flash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	
3500Xi Flash 3600HSD Flashgun 4000AF Flash 5200i Flash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	
3500Xi Flash 3600HSD Flashgun 4000AF Flash 5200i Flash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	
3500Xi Flash 3600HSD Flashgun 4000AF Flash 5200i Flash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	
3500Xi Flash 3600HSD Flashgun 4000AF Flash 5200i Flash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	
3500Xi Flash 3600HSD Flashgun 4000AF Flash 5200i Flash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	
3500Xi Flash 3600HSD Flashgun 4000AF Flash 5200i Flash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	
3500Xi Flash 3600HSD Flashgun 4000AF Flash 5200i Flash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	
3500Xi Plash	E+ / E++ £19 - £5 E++ £3 E+ / E++ £39 - £5	

#### nolta Manual

MINORAL MAINAGE		
X700 Black + 35-70mm	E+	£75
X700 Black + 50mm F1.7E+ / I	E++	£7!
X700 Black + 50mm F2	Ē++	£75
X700 Black Body OnlyE+ / I	E++	25
X500 Chrome + 50mm F1.7	Ë++	£7!
X500 Chrome Body Only		
X300 Chrome + 50mm F1.7	E++	25
Y300 Chrome Body Only F4 (F44 9)	20 .	Fd:
XGM Chrome + 50mm F1.7	E++	251
SHT202 Chrome + 50mm F1.7	E+	FR
28mm F3.5 MD E+ / E++ £	19 -	£3!
28-70mm F3.5-4.8 MD E+ / E++ £	29 -	63
35mm F4 W GE Rokkor	Enc	£35
35-70mm F3.5 MD E+ £		
50mm F3.5 Macro	sed	F7!
70-210mm F4 MD		
100-200mm F5.6 MDE++ £	35 -	64
135mm F3.5 MD F4.4 S	45 -	FILE
Auto Bellows + Focus Rail + Slide Copier E-	++ 6	12
Bellows IV	Ë++	en!
Motordrive 1	F+	63
Winder D Exc / I	F++	91!
Winder G	used	621
Auto 132PX Flash E++ £	19 -	F01
Auto 200X Flash E++	69 -	911
Auto 220X Flash E+ / E++ 9	15 -	511
Auto 280 Flash	F.	600
Auto 280PX Flash E+ / E++ £	15 -	63
Auto 360PX Flash E++ / Mint- £	39 -	P4!

Mail Order 01463 783 850 Hotline



compiled. E&OE.





# www.ffordes.com

Check Out Our New Look Website Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30





F6 = MB40 Battery Grip. F6 Body Only F5 Anniversary Body Only F5 Body Only F45 Body Only F45 Body Only F100 Body - MB15 Grip. F100 Body Only F100 Body Body F100 Body	Mint, \$1 000
F6 Rodu Onlu	F. + \$940 - \$049
ES Annearonne Badis Dolo	F 6700
EE Dody Doly	E / E 2740 C200
Fac Dody Only	Fue C300
F4 Dody Colu	EXE X 199
F4 BODY DITY	E++ £1/9
F100 Body + MB15 Brip.	E+7E++E159 - E189
F100 Body Uniy	8 Seen / E++ E/9 - £169
F90X Body Dnly	E+ £35
F90 Body Only	E- £35 - £69
F80 Black + M816 Grip	E+ £69
F80 Black + MB16 Grip F80 Black Body Only	E+ / E++ £45 - £49
F80 Chrome Body Only	Mint- £59
F70 Body Only	E++ £49
F70 Body Only F65 Chrome Body Only	As Seen / E++ £35 - £45
F60 Chrome Rody Only	As Seen / F++ P15 - P49
F60 Chrome Body Only F55 Chrome Body Only	F+ / F++ F20 - F25
ESO Black + 28-80mm	F++ 950
F50 Black + 28-80mm F50 Black Body Only F50 Chrome Body Only	F+ / F++ \$15 - \$25
ESO Chemma Blody Only	F+ (F++ \$19
ERRIC Body Only	E 630
E001 Body Only	E. JE COD - CAR
E601 - 26-20mm	E. 040
F801S Body Only F801 Body Only F601 + 35-70mm F601 Body Only F601 Date Body Only	E (F 010 00F
COOL Date Dark Date	ENG ( E+ LIS ' LSS
FOUT Date Body Unity	E+ 129
F501 Body Only	
F401 Body Only Pronea 600i + 24-70mm	E++ £35
Pronea 6001 + 24-70mm	E++ £79
Pronea S + 30-60mm	E+/E++ £39
10.5mm F2.8 G AF ED DX Fis	heyeE++ / Mint £429
12-24mm F4 G AFS DX ED 14mm F2.8 AFD	.E++ / Mira-£479 - £549
14mm F2.8 AFD	E++ £749
14-24mm F2.8 G AFS ED E+	- / Mint- £1,099 - £1,199
16-35mm F4 G AFS ED VR	E++ 9749
16-85mm F3.5-5.6 G ED VR	AFS DX
	E. Ibline Done cont.

E++ / Mint-£329 - £3
17-55mm P2.8 G AFS DX FEDE+ / E++ £549 - £64
18mm F2.8 AFD E++ 585
18-55mm F3.5-5,6 G AFS VAE++ / Mint- £2
18-55mm F3.5-5.6 AFS E++ £
18-55mm F3.5-5.6 AFS E++ £: 18-55mm F3.5-5.6 AFS II E+ £:
18-55mm F3.5-5.6 GAFS DX VR E++ / Mint £89 - £3
18-55mm F3.5-5.6 G AFS VA E++ £3
18-70mm F3.5-4.5 G AFS ED DX .E+ / E++ £119 - £15
18-200mm F3.5-5.6 G AFS DX VR
E+ / E++ £289 - £25
18-200mm F3.5-5.6 G AFS DX VRII
18-300mm F3.5-5.6 AFS DX VRII
24mm F2.8 AFD E++ / Mint - £229 - £24
74mm E2 E ED DC E 16et C1 1:

18-200mm F3.5-5.6 G APS DX VRIIE++	£44
18-300mm F3.5-6.6 AFS 0X VPII E++ 24mm F2.8 AFD E++/ Mint £229 24mm F3.5 E0 PG E Mint £ 24-20mm F3.3-4.5 AFN E- 24-120mm F3.5-5.6 E0 AFD E-/ E++£125	252
24mm F2 8 AFD E++ / Mint- £229 -	924
24mm F3.5 ED PC-E Mint- £	1,14
24-50mm F3.3-4.5 AFN E-	+ 20
24-120mm F3.5-5.6 ED AFD E+ / E++ £125 -	£14
E+/E++£199 -	224
28mm F2.8 Ar0 E++ 28-70mm F3.5-4.5 AFD E+ 28-86mm F3.5-4.5 AF E- 28-8200mm F3.5-5.6 AFD E++\$129-	₹16
28-70mm F3.5-4.5 AFD E+-	+ 29
28-85mm F3.5-4.5 AF	+ £7
28-105mm F3.5-4.5 AFD	212
28-200mm F3.5-5.6 AFD E++ £129 -	213
35mm F1.8 GAFS DX	£12
35mm P2 AFD E++ / Mint-	£19
35mm F2 AFN E++	£14
35-105mm F3.5-4.5 AFNE+-	+ £7
35-100mm F3.5-4.5 AFN. E+ 35-135mm F3.5-4.5 AFN. E+ 45mm F2.8 D P.C. E ED Micro. E++ £	+ 29
45mm F2.8 D PC-E ED Micro E++ €	1,14
50MM F1.4 G AFS	223
50MM F1.4 G AFS	523
60mm F2.8 AFS ED Micro Mint- 70-200mm F2.8 G AFS ED VPI E++ £	£31
70-200mm F2.8 G AFS ED VR E++ €	1,04
70-210mm E4-5 6 0F E+-	+ 98
70-210mm Ed-5 B AFN E+ / F++ Ed9	- 47
70-300mm F4-5.6 AFG	- 27
70-300mm F4-5.6 ED AFD .As Seen / E++ £89 -	٤13
70-300mm F4-5.6 G AFS VRE++	231
70-300mm F4,5-5,6 G AFS VR Mint- 75-240mm F4,5-5,6 AFD E++ £79 75-300mm F4,5-5,6 AFN E+	£31
75-240mm F4.5-5.6 AFD	- £
75-300mm F4.5-5.6 AFNE+-	+ 29
BIL-2TURM F2 R FITAE F4	11/1
80-200mm F2.8 ED AFDE+	234
80-200mm F4.5-5.6 AFD E+ £59	- 98
80-200mm F2.8 ED AFD E+ 80-200mm F4.5-5.6 AFD E+ £59 80-400mm F4.5-5.6 AFD VR E++ £699 -	279
85mm F1.8 AFD	£22
85mm F3.5 G AFS Micro VR DXE++	227

300mm F4 AFS IFED	E++ £849
500mm F4 G AFS VR IF ED	E++ £4.989
300mm F4 AFS IFED 500mm F4 G AFS VR IF ED Sigma 8-16mm F4.5-5.6 DC HSM	E-+ £419
Fee / M	lint- £269 - £279
Sinma 17-35mm F2 R-4 FX II	F++ 9129
Sigma 17-35mm F2.8-4 EX.D. Sigma 17-50mm f2.8 EX.DC OS HSM	Mint- 9379
Sigma 18-50mm F2.8 EX DC Macro	
Fee / M	int. £169 - £189
Sigma 18-50mm F2.8-4.5 DC HSM 0	S F+ 9129
Sinma 20mm F1 8 FY DG	F++ £299
Sigma 20mm F1.8 EX DG. Sigma 24-60mm F2.8 EX DG.	F-+ \$189
Sigma 24-70mm F3.5-5.6 D Asph	F++ 959
Sigma 28-200mm F3.5-5.6	FAL 970
Sigma 28-300mm F3.5-6.3 DG	F++ 600
Sinma 30mm Ft 4 DC FY HSM	F-+ 9279
Sigma 30mm F1.4 DC EX HSM Sigma 50MM F2.8 EX DG MACRO	E4 / E44 91/0
Sigma 50-500mm F4-6.3 Apo DG	F+ / F++ 9899
Sigma 70-200mm F2.8 Apo EX HSM.	FA4 9300
Sinma 70-300ccm E4-5 6 Apo DG	F-+ 679
Sigma 70-300mm F4-5.6 Apo DG Sigma 70-300mm F4-5.6 Apo Macro.	F++ 600
Sigma 70-300mm F4-5.6 Apo Macro	Super Fact \$100
Sigma 70-300mm F4-5.6 DG Macro	F++ 970
Sigma 70-300mm F4-5.6 DL Macro	E++ 650
Sigma 135-400mm F4.5-5.6 Apo D	
F= /F	++ 6200 - 6240
Tamron 17-50mm F2.8 XR DI II Tamron 18-270mm F3.5-6.3 DI II VC I	Mint. 9230
Tameon 19, 270mm E7 5.6 2 Di HMC I	270 E C200
Tamron 28-300mm F3.5-6.3 XR Di	E 0120
Tamron 55-200mm F4-5.6 Di II	F44 630
Tamron 70-200mm F2.8 Di LD (if) Ma	orn F C460
Tamron 70-300mm F4-5 6 AF LD	F++ \$70

Tamron 90mm	1 F2.8 SP Bi I	MacroE-	+ / Mint- £25
Tokina 10-17n	nm F3.5-4.5	DX Fish Eve	ATX E++ E37
Tokina 12-24ri			
Tokina 24-200			E++ £9
Tokina 35mm			
THE RESIDENCE		E++/Mir	rt-£289 - £29
Tokina 35-300	mm F4.5-6.	7	Unused £9

TORGINA JOHN P.Z. 6 WACTO U.K.ATA		
E++/Mint- £	289 - 9	2
Tokina 35-300mm F4.5-6.7	heappel	Ç
Tokina 300mm F2.8 ATX	C. C	ñ
Tokina 400mm P5.6 ATX SD.	E	17
TUNITA HUUTINI FO.O HIX OU	E++ E	ě
Sigma 1.4x Apo EX Converter	E++	E
Kenko 1.4x Converter DG Pro300	Mint-	£
Sigma 2x Apo EX Converter	E+	Ε
Telenius 2x MC7 Converter	Fee	g
TC-20F Converter	Edd F	١ī.
TC-20E ConverterE+ / Unused	CAB.	Ď
SV E Devotest	E	č
SK-6 Bracket	ETT	ě
SUITE EF430 FIRST	E++	5
Sigma EF500 DG ST Flash	2++	E
Sigma EF500 Super Flash	Inused	Ε
Sigma EF530 ST DG TTL Hash	E+	ε
Sigma EF530 ST DG TTL Resh	E++ E	1
SB-R200 Speedight	E++ E	1
SB-R200 SpeedightE++ / Mint- £	125 - F	11
SB22 Speedlight	Fee	Ç
SB22S Speedlight	F.	ě
SB23 Speedlight	E.	É
const constitute	E++	5
SB24 Speedlight	CAR	5
SB25 SpeedlightE+	Eas -	3
SB26 Speedlight	E++	Ę
SB27 Speedlight E+ / E++	- 249 -	£
SB28 SpeedlightE+ / E++	£59 -	£
SB29 Speedlight	E+ 8	11
SB3D Speedlight	F++	£
SB3D Speedlight	969	ĉ
SB600 Speedlight	ELL F	ñ
autou apostily ii	LTT L	. !

likon	manual



9	F3 + MD4 Motordnye	E+	£18
9	F3 + MF14 Databack	E+	E21
19	F3 Body Only	E+	€12
9	F2A Black Body Only Fxc / F++ 919	Ñ.	£24
ġ	E2A Cherges Barty Only E . C19	á.	623
	E2 Dhotomic Chenma Radu Colu Eve / E : 614	ű.	P10
vn.	F2 Change Dark Dale	9.	E13
19	F2 Chrome Body Uniy	EME.	211
9	F Photomic FTN Body Only Exc / E+ £14	<b>19</b> -	£19
9	FM3A Chrome Body + MF16 BackM	int-	£49
9	FM2N Black Body Only F+ / Mint- 912	5-	F29
9	FMON Chroma Body Doly Ft (Ft + 619	ã.	€17
ig	CM Olsek Body Only	E.	0.07
à	FM DidUK DOUY URLY	gEA.	651
9	FM Chrome Body Uniy Exc / E++ SE	Ģ.	±11
	FE2 Chrame Body UniyE+ £17	9 .	£12
9	FE Chrome Body Dnly E+ £	79	- £9
9	FG Chrome Body Only	E.	- 25
ñ	EG28 Chroma Rody Only	F.	CF
š	E901 Body Only	36	. 69
in in	CM Date Date	20	. Z.d
9999999	EN DOUY UNITY	Et.	1 24
9	ELZ Unrome Body Uniy	uğ.	+ K.S
9	EL Black Body Only	E	- E7
lg	FT2 Black Body Only E+ / E++ £7	5 -	£11
9	15mm F3.5 AIS F	44	£79
0	28mm F2 B Al	F.	FR
90	20mm E2 0 Come E	e.	CE
99999	CO AFTER PACK	571	019
9	Z6-93IIIII F9.3.N	달+	±15
9	35mm F1.4.Al	E+	EZS
19	35mm F1.4.AIS	++	€54
g	35mm F2 AtS E+ / E++ 523	9-	£34
ġ	35mm F2 5 Senes F	E.	- 65
ğ	25mm E2 8 AIS Eye / E CE	na.	014
9	25mm E2 8 Non Al	lon	P PC
g	DECEMBER OF DECEMBER OF A CO. CO.	io io	PRA
9	SOUTH FE.O FU SHILL	3.	254
5	35-70mm F3.3-4.5 AS E+ / E++ X	23	. 51
19	35- 105mm F3.5-4.5 ArS	49	- 20
9	43-86mm F3.5 Non Al	"t	+ E1
9	45mm F2.8 GN AutoE+ / E++ £14	9-	£17
9	45mm F2.8 P	9-	£28
rg .	50mm F1.2 Al	E+	£29
19	50mm F1.2 AJS E++ / Mint- 949	9-	P59
9	50mm F1 4 AJS	Ē+	£12
9	50,300mm E4 5 At	Ĕ.	£30
ģ	SSmm E2 8 AIS Mirror E. (E., p15	Ē.	217
0	CSmm F3 S Non Al Minro + Tube	E	CO
9999	70 210 cm E4 Corine E	orte'	o Eu
9	ro-z rollilli r4 oti tea c	eee	11 2.4
(H	80-200mm F4.5 Av	Ser.	N 55
ry	100-300mm F5.6 A/S		F 23
19	105mm F2.5 AlS	E	F £9
9	105mm F2.5 Non Al	E	+ £7
999	135mm F2.8 Non Al	.E.	- E7
g	135mm F3 5 Non Al Par / F++ 9	60	. 46
	125mm F26 Non 6i	É	99
yn .	190mm E9 0 Al	E.	PD4
999	400mm F2.0.74	ET.	264
9	180mm F2.8 EU A45E+ / Unused \$.25	ıя -	tos
9	200mm F2 IFED AISE+ / Unused £1,599	-£	2,49
	200mm F4 Al	E	- 25
9	200mm F4 Non Ai	E	r 87
ьq	200mm F5 6 Medical	F+	£39
9 9 9	300mm Ed 5 Non Al	Ĕ.	\$12
90	400mm E2 6 IEEB AIC E. / Linuxed E1 400	-	412
13	400-FE CIEED NOE+ / URGSOU E1,499	15	4,48 P.7.4
9	400IIIIII Fa.b IPED AIS	E+	119
y	400mm Fp.6 PC Al	太十	4,39
ģ	500mm F8 Reflex	++	£34
8	600mm F4 IFED AIS Linuse	d£	3,49
9	1000mm F11 Reflex	E+	E74
rg	Tammn 200-500mm F6 9	Ē+	924
19	Whiteflander 20mm F3 5 St 1 denh M	int.	531
à	F3 + MM 14 Microdinve F3 + MM 14 Distraction F3 Body Only F4 F1 F1 Body F4 Body Body Only F4 F1 Body F4 Body Only F4 Body Only F5 Body Body Only F5 F2 Body F4 Body Only F5 Body F6 Body Only F6 Body F7 Body F6 Body F7 Body	io.	200
ģ	CO11 Connections C. III. C.	50.	130 013
THE STREET	apri appendikyri E++ / Unused Y/	7:	E I
19	2017 206601011 F++ Z	23	- 54

PB5 Bellows + PS5 Co	oier	E+	+ £17
PB6 Bellows + AR7 D/	C/Release	Min	t- £29
PG2 Focussing Stage .		Ex Den	no £14
Repro Kit Model PF		Min	t- £39

Olympus OM Series	
ON/4 Black Body Only	1
OM2SP Black + 50mm F1.8 F+ F109 - F	1
OM2SP Black Body floty As Seen / F P59 - C	i
DM2N Black Body Drily Eve	à
OM2N Black Body Only Exc S OM2N Chrome Body Only E+ £75 - S	ř
DMO Black Dark Balk	ă
OM2 Black Body Only         E+           DM2 Chrome Body Only         E+           DM40 Black + 50mm F1.8         E+         £69-5           QM40 Black Body Only         Exc / E+         £49-5	ž
DIMAD Diade - Share Ct 0 E - DOO 1	Ŀ
ONAD Black Ports Only	Ľ
United Black Body UnityEXC / E+ E49 - 1	Ľ
OM30 Chrome + 50mm F1.8 E+	ģ
OM30 Chrome Body Only	Ę
DM10 Chrome + 50mm F1.8 + M/AdapterE+ 5	ġ
OM10 Chrome Body OnlyE++ E29 - 5	8
OM101 + 50mm + 35-70mm + 70-210mm As Seen 9	e
21mm F3.5 Zuiko E++ £2	2
0M/01 + 50mm + 35-70mm + 70-210mm As Seen 5 21mm F3.5 Zuiko E+ / Mint- £49 - 5	Ð
35mm F2 Zuiko Mint- £1	1
35-70mm F3.5-4.5 Zuiko E+ / E++ F39 - 9	Ė,
35-70mm F3.6 Zujko E+ £	ĺ:
35mm F2 Zuiko Mint: £* 35-70mm F3.5-4,5 Zuiko E+ / E++ \$39-5 36-70mm F3.6 Zuiko E+ £* 35-70mm F4 Zuiko Exc / E+ £29-5	Ř
35-80mm F2 8 Zulko Inused 93	q
35-105mm E3 5-4 5 Zuiko E+ 949 - 9	ř
35-105mm F3.5-4.5 Zuiko E+ £49 - 5 50mm F2 Macro Zuiko E+ / Mint- £299 - £	á
50mm F3.5 Macro ZuikaΕ+ / Ε++ £75 - £	ĩ
50,250mm F5 Zulkn F C	ż
50-250mm F5 Zuiko	1:
03-200mm P4 2000 Ext. (E++ 239 - 1 75-150mm P4 2000 Ext. (E++ 239 - 1 80mm P4 Macro 2000 E+ / E++ 2175 - E 135mm P3.5 2000 E+1 Tamora 90mm P2.5 SP Macro + 1:1 Tube E++ 2 Tamora 2001-500mm P6.9 E+ 5 Viritar 55mm P2.8 Macro E+5	ċ
Offeren Ed Marco Tuiler E. J.E., P17E Pt	ň
125mm C2 5 3 day	j:
Tablish Fa.5 Zuku	L
Tamion 90/100 F2.5 3° MeGO + 1:1 1006 E++ 1	ľ
19mron 200-500mm Fb.9	9
Vinital Soriim FZ,D Maciu	Ľ
T10 Ringflash	Ę
T10 Fingliash + ControlE+± £	1
T18 Flash	E
T18 Flash E+ / E++ 59 - 1	Ĉ
T28 Flash Head	è
T28 Flash Head As Seen 5 T32 Flash E+ £20 - 5	e
T45 Hammerhead Flash E++ £	Í

Pentax AF		
M77 ± 29.80mm	++ 9	P
MZ5 + 28-80mm MZ5 Body Only E	E+ 9	Ê
MZ5 Body Only F	44 9	ř
MZ30 + 35-80mm	E+ 9	P
MZM + 35-80mm E+ / E	44 9	ř
MZM Body Dnly	E+5	F
Z1 Body Only Z50P Body Only E	F+ 9	ř
Z50P Body Only E	44 5	ē
SEXN Body Drily E++ E3	15 - 9	F
SEX Body Doly As S	een s	F
SF7 + 28-80mm	E+ 9	Ė
SF7 + 28-80mm 15mm F4 DA ED AL Limited	11- E	4
18-35mm F4-5.6 FA J	ıt- E	1
Smm r 4 DA LU PL Lummen	19 - 9	Ė
18-55mm F3.5-5.6 DA.AL.WR	++5	Ē
28-70mm F4 FA AL E+ / E++ E4	19 - 9	ė
28-80mm F3.5-4.5 SMC F	E+ 5	e
28-80mm F3.5-5.6 FA E+ / E	++ 5	ë
35-70mm F3.5-4.5 F	E+9	Ē
35-70mm F3.5-4.5 F 35-80mm F4-5.6 SMC FE+ / E++ £1	9-9	£
50mm F1 4 SMC F4 E++ / Mir	tt- 57	2
50mm F2.8 SMC D FA Macro E+	+ £	2
50-136mm F2.8 DA* ED SDM E-	+ £	5
50-200mm F4-5 6 DA FD WR F	445	P
55-300mm F4-5.8 DA-L EDE+	+ 8	1
55-300mm F4-5.8 DA-L ED	++ 5	E
80-200mm F4.7-5,6 FA	++ 5	Ë
300mm F4 DA* ED (F) SDMMir	rt- £i	7
Samsung 50-200mm F4-5.6 EDM	int- 9	P
Samsung 55-200mm F4-5.6 ED	++ 5	٤
Sigma 17-35mm F2.8-4 EX	+ 2	1
Sigma 17-70mm F2.8-4 DC OS	ıt- £	2
Sigma 50-500mm F4-6.3 Apo DGE+ / E++ £499	- 8	5
Sigma 105mm F2 8 FX DG Macm F4	- F	
Sigma 120-400mm (4.5-5.6 APO DG HSME+ Sigma 500mm F4.5 EX APO DGE++	+ 2	Ş
Sigma 500mm F4.5 EX APO DGE++	52	4
Tamron 28-200mm F3.8-5.6 XRE+ / Mint- £89	1-5	
Tamron 70-300mm F4-5/6 Dt	44	Ľ
Tamron 80-210mm F4 5-5.6 AF	E+ 1	ţ
AF4U0FTZ Flash E+ / E++ E	19 - 1	Ė
AF500F1Z Flash E+ / E++ £7	19-1	1
Tamron 70-300mm F4-5/6 DI	It- E	ć
Leas Back Hs (MZS)	1MF- 5	۲
FG GripE	++5	ŧ



LX + FA1 Prism	F+ £299
MX Black Body Only	E+ £99
MX Chrome + 50mm F1.7	
MX Chrome Body Only KM Chrome + 55mm F1.8 SM	Exc / E+ E79 - £109
KM Chrome + 55mm F1.8 SM	C E+ £99
Super A Body + Digital Data	E++ £109
Program A + 50mm F1.7	E+ 279
Program A Body Only	E+ F59 - 989
P50 Body Only	E++ £39
P30T + 28-80mm	E+ / E++ 249 - 259
P30T Body Only	E++ £39
P30 Body Only	E+ 929
MEF + 50mm F1.7	E++ £89
ME Chrome + 50mm F1.7	E++ 969
MV1 Black Body Only	E+ £39
MV Black Body Only	E+ £35
A3 + 50mm F1.7	E++ £59
A3 + 50mm F2	E+ 969
A3 + 50mm F2 A3 Body Only	E+ / E++ £29 - £49
24-35mm F3.5 SMC M	E+ £149
28mm F2.8 SMC A 28-50mm F3.5-4.5 SMC M	E++ £89
28-50mm F3.5-4.5 SMC M	E++ £65 - £75
28-80mm F3.5-4.5 A 35-70mm F2.8-3.5 SMC A	E+ £39
35-70mm F2.8-3.5 SMC A	As Seen £39
35-70mm F2.8-3.5 SMC M	E+ 989
35-80mm F4-5 6 SMC A	E+ / E++ £15 - £25



GXR c/w 28-300mm P10 Module

Limited





Sony. SRP £189.98

Ffordes





Ffordes **£1149** 





- 14 Million Pixels
- Meg OIS Image Stabiliser





150-500mm APO DG OS

**HSM** Limited Stock. Fits Canon,

SRP £999 Ffordes 👢

Email: info@ffordes.com Fax: 01463 782 072

The Kirk, Wester Balblair, Beauly, Inverness. IV4 7



# Wilkinson Cameras

www.wilkinson.co.uk

your knowledgeable friends in photography

# Nikon

Buy with confidence... UK stock, UK warranty & UK Duty paid



### Smart Nikon D3200

Featuring 24.2 effective megapixels, the D3200's large image sensor faithfully reproduces the texture and brightness of subjects.

Now with £50 **CASHBACK** 





Nikon lenses

We stock the lot, from 10.5mm-600mm to buy and most available to hire too.



# Expert Nikon D800

The D800 employs a Nikon FX-format CMOS sensor (35.9 x 24.0 mm) with 36.3 effective megapixels. It renders texture, nuances and details equivalent to those a high-end medium



Generation

NIkon I



Ultra compact, ultra stylish,

# the Wilkinson difference ...

working with our chosen partners



FREE VIP CARD beginners workshop worth £25.00\*\*

All above offers end 28/02/13





follow us ....





TRY BEFORE YOU BUY\*\*\*

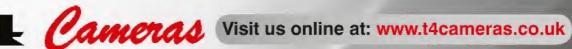
www.wilkinson.co.uk

Direct sales line 01772 252 188 or email us with any enquiries at: sales@wilkinson.co.uk

Find your nearest store: www.wilkinson.co.uk/stores









#### Looking to upgrade your Canon EOS?

Top part-exchange prices paid. Call now for a 'no obligation' quote!



#### Callotteos 1DX **BODY ONLY**

- 18.1 mega pixels
  Full-frame CMOS sensor
- · DUAL DIGIC 5+



ONLY £4949.00

F2.8 L USM II

· All-new optical design

ONLY £1899-00

0.38m close focus

· Sealed against dust

Canon ef 24-70MM

#### Canon Eos 5D MKIII BODY ONLY

- 22.3 mega pixels
- 61-point autofocus



ONLY £2339.00

G15

DIGIC 5

12.1 mega pixels

5x wide angle zoom

ONLY £479.00

Callo II POWERSHOT

#### Callon Eos 6D

**BODY ONLY** 

- 20.2 mega pixels
  Full-frame CMOS sensor



ONLY £1749.00

#### Calloll powershot SX50 HS

- 12.1 mega pixel HS system
- · DIGIC 5



ONLY £389.00

## CANON PRE-OWNED

GRISH EUG IUG MINII DUDT	
Canon EOS 1D MKIII BODY	00.009£
Canon EOS 1D MKIIN BODY	£549.00
Canon EOS 5D MKII BODY	£999.00
Canon EOS 5D With BG-E4 Grip	£399.00
Canon EOS 40D BODY	£249.00
Canon EOS 20D BODY	
Canon EOS 1000D + EF-S 18-55 MKII	£199.00
Canon EOS 1100D + EF-S 18-55 IS MKII	£279.00
Canon EOS 350D + EF-S 18-55 IS MKII	£199.00
Canon EOS 400D + EF-S 18-55 IS MKII	£219.00
Canon EOS 550D + EF-S 18-55 IS MKII	£399.00
Canon EOS 40D BODY	£249.00
Canon EOS 40D BODY	£179.00
Canon EF 70-300MM F4-5.6 IS USM	\$299.00
Canon EF 75-300MM F4.5-5.6 MKIII	£69.00
Canon EF 90-300MM F4.5-5.6. Canon EF 70-200MM F2.8 L IS USM MKI	
Canon EF 70-200MM F2 8 L IS USM MKI	C0.9993
Canon EF 70-200MM F4 L IS USM	£649.00
Canon EF 50MM F1.4 USM Canon EF 85MM F1.2 L USM MKI	£249.00
Canon FF 85MM F1.2 L USM MKI	F1099 00
Canon TS-E 45MM F.8 TILT & SHIFT Canon EF-S 17-55MM F2.8 IS USM	£649.00
Canon EE-S 17-55MM E2.8 IS USM	2599.00
Canon EF-S 55-250MM F4-5.61S	£149.00
Canon EF EXTENDER 2X MKII	£199.00
Canon EF EXTENDER 1.4X MKII	£199.00
Canon POWERSHOT G10	£149.00
Canon BATTERY GRIP BG-E6	£149.00
Canon 77MM PROTECT FILTER	£10.00
THE RESIDENCE OF THE PARTY OF T	
Tally a man a contract a man and the foot	\*/-!

#### Phone our experienced advisors on

Swindon: Witney: Newbury:

Lines open Monday-Saturday 9:00 am - 5:30 pm

Servicing and Repairs

P&P Mainland UK £9.00 Stock subject to availability

# Cameras Visit us online at: www.t4cameras.co.uk



## PREMIER Dealer



**Professional** Services

### Nikon D4

- **BODY ONLY**
- 16.2 mega pixels · FX-format (full-frame) CMOS
- EXPEED 3



ONLY £4329.00

+AF-S 18-55 VR LENS

Nikon D5200

24.1 mega pixels

DX-format CMOS

EXPEED 3

#### Nikon D800

- **BODY ONLY**
- 36.3 mega pixels



#### · FX-format (full-frame) CMOS DX-format CMOS



ONLY £1979-00

### Nikon proco

- +18-105MM VR LENS
- 16.2 mega pixels



ONLY £799-00

#### Nikon D3100

- +AF-S 18-55MM VR LENS
- 14.2 mega pixels
- DX-format CMOS



ONLY £329.00

#### Nikon COOLPIX

#### P510

- 16.0 mega pixels
- 42X Optical zoom (24-1000)
- EXPEED



ONLY £299.00

#### NIKON PRE-OWNED

Nikon D700 BODY	
Nikon D200 BODY	£199.00
Nikon D90 BODY	£299.00
Nikon D80 BODY	£199.00
Nikon D70\$ BODY	£119.00
Nikon D50 BODY	£99.00
Nikon D40 + AF-S 18-55MM VR	
Nikon 12-24MM F4G AF-S DX IF-ED	£399.00
Nikon 14-24MM F2.8G AF-S ED	£949.00
Nikon 17-55MM F2.8G AF-S DX IF-ED	
Nikon 18-70MM F3.5-4.5G ED	00.092
Nikon 18-105MM F3.5-5.6 AF-S ED VR	
Nikon 18-135MM F3.5-5.6G AF-S IF ED DX	
Nikon 24-70MM F2.8G AF-S ED	
Nikon 24-120MM F4G AF-S ED VR	
Nikon 70-200MM F2.8 AF-S ED VR MKI	
Nikon 70-300MM F4.5-5.6G VR AF-S	£349.00
Nikon 60MM F2.8D AF MICRO NIKKOR	
Nikon TC-14E II TELECONVERTER	
Nikon MB-D200 BATTERY GRIP	
Nikon MB-D80 BATTERY GRIP	£49.00
Nikon ML-3 REMOTE CONTROL SET	
Nikon MC-36 REMOTE CORD	
Nikon SC-17 TTL CORD	
Nikon 62MM NC FILTER	£19.00

#### Phone our experienced advisors on

Swindon: Witney: Newbury:

Lines open Monday-Saturday 9:00 am - 5:30 pm

Servicing and Repairs

All product genuine UK stock, no grey imports.

P&P Mainland UK £9.00 Stock subject to availability

ONLY £799.00





the art equipment, same day turnaround, safe travel packaging, great prices!

You shoot film for a reason! Choose your processing lab for the same reason...

uality

By reputation Peak Imaging is the UK's No 1 Film Processing Laboratory

#### E6 / C41 / BW Same day return

Professional monitored process control. High quality sleeves / plastic mounts & boxes.

Film typelno of exp.	Sleeved	E6 Mounted
135/24 exp.	4.13	6.23
135/36 exp.	4.44	6.94
120 Roll Film	4.13	
5 x 4 Sheet Film	2.75	
Speed changes - A	Add £1.10 p	er film





E6 & C41 Fuji Oasis

#### Film Processing Discounts

5 - 9 rolls : 5% off 10 - 24 rolls : 10% off 25+ rolls : 15% off

First Class Return Post and Packaging £3.50 per order (UK) £1.75 for a single film (cut into strips) - process only (UK), Overseas £7.50 per order.



All prices are in pounds sterling and include VAT

Credit / debit card only. Please ensure that films are packed in a strong political envelope. Liability films do value of unresposed material only, famo of special value mais be inside Full terms and conditions of business can be found in our price guide and on our website -vewsy.peak-insaging.com

Peak Imaging, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP sales@peak-imaging.com 0114 224 3207

# Photographic Centre

Helpline: 🕛

Unit 9, Worcester Road Ind Est, CHIPPING NORTON. Oxon. OX7 Visit our website, but if you prefer to call in person - please call at our showroom dedicated to bags, tripods, accessories, clothing etc - open Mon-Sat 9am till 5pm. Fax: 01608 644555 Email: sales@morrisphoto.co.uk

#### Ilford Galerie Smooth Pearl/Gloss



Features the very latest HDR (High Dynamic Range) optically dear nanoporous coating for outstanding imaging performance combined with the benefit of 'touch dy' from the printer. The high density heavyweight base (290gsm) has a natural photographic white fint lo produce prints with excellent colour gamut and high sharpness. Compatible with all high quality dye and pigment based inkigle printers.

A4 pack 25 £11.25 A4 Pack 100 £39.95
A4 Pack 250 £74.95 A3 Pack 25 £25.95
6x4 Pack 100 £16.95 7x5 Pack 100 £21.95

WW.MORRISPHOTO.CO.UK

#### ThinkTank Retrospective 7



A soff-sided comera shoulder bag, which is the perfect size for standard DSLR systems. Rocket at near is perfect for notebook/hobiets to 10°. Seam sealed rain cover included for protection ogainst the elements. there's a soft, adjustable shoulder strap with cushioned non slip pad. Side pockets for accessories. Retrospective 7 in a choice of Ricck/State Blue/Plinestone.

Black/Slate Blue/Pinestone & Retrospective 5 Black, Pinestone £120.00 or Slate Blue Retrospective 10 Black/ Pinestone £112.50 Retrospective 10 Slate Blue £123.0
Retrospective 20 Black/ Pinestone £118.0 £123.00 Retrospective 20 Slate Blue £1 Retrospective 30 Black, Pinestone £131.00

or Slate Blue Retrospective 40 Slate Blue, Pinestone or Black
Retrospective 50 Slate Blue/Pinestone £190.00 Pinestone or Black

In-Store Voucher When You Spend Over \$65

Amoteur Photographer 22/13 s voucher to saye £5 when you spend over £65 in Jaly one voucher per customer, not available for ter. Voucher has no monetary value - not redeem able for cash, Volid till 31st January 2013.

#### ThinkTank Glass Limo



The smallest and lightest backpack specifically designed for long lenses; its narrow, lightweight design makes life easier when Itavelling with long lenses. Compatible with Think Tank Photo Modular belts and components, it has three Modular rails for adding accessory pouches. £155.00

Glass Limo ALSO AVAILABLE
Tamrac Super Telephoto Lens Pack

£110.00

FREE P&P ORDERS OVER £49

#### ThinkTank CityWalker 10



A lightweight, soft and refined shoulder bag. With hip hugging form and room for a tablet, the fully removable insert allows you to quickly convert from a camera bag to messenger bag. Fits one standard size bady with a 24-70 small lens + flash + tablet (Pad), r 10 £97.50

CityWalker 10 CityWalker 20 CityWalker 30

#### WWW.MORRISPHOTO.CO.UK **Datacolor** Spyder 4 Express



Spyder4Express Features:
Automated Color Calibration Spyder4Express's simple, clear
and automated process makes it
straightforward to calibrate your
splays season improves upon colorisates that use condition.
T-color season improves upon colorisates that use 3-cham-

Full spectrum color sensor - Spyder4Express's patiented 7-color sensor improves upon colorimeters that use 3-channel RGB sensors. Each Spyder4Express unit is individually tuned in the factory to accurately handle a variety of widegamut and normal gamut displays with ease. Single sensor calibrates all your displays-Spyder4Express works with your desktop or laptop, iPed and even iPhone. It works with LCD, LED, CLED, CRT and other display technologies. Improved accuracy and stability - teatures double shielded color filters for an even closer match to CIE color standards and improved long term stability.

Spyder 4 Express \$25.00

Spyder 4 Pro \$25.00

Spyder 4 Elite \$25.00

Spyder 4 Filter \$25.00

Spyder 4 Filter \$25.00

Spyder Print

Spyder Print

£85.00 £109.00 £147.00 £299.99

#### X-Rite ColorMunki Display

Supports all displays, including wide gamut monitors, and is packed with new features and is incredibly easy to use, through an intultive wizard driven interface, offering 'easy' and 'advanced' modes, with simple one click presets for total control and usability. Boasts an ultra-modern design and delivers monitor and projector profiling within a sleek, compact and fully integrated device.

Colormunki Display

£ 11.2.00

£74.9.5

Colormunki Smile

Colormunki Photo £289 Claim £30 Cashback - until 30/1

WWW.MORRISPHOTO.CO.UK

#### Slik Pro 500DX Kit

Features Silk's Super Allay "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi possition 26.8mm diameter legs allaw low level shooting, and extra versatility on uneven ground. Each leg has a foam grip, providing increased comfort. The centre column s simple to adjust - loosen the locking collar 8 move to the desired position.

A friction collar is provided, allowing you to slow the movement when looded with comera gear. Comes complete with 5000X all-metal head that has two pan handles to operate each movement wis independantly

complete with 5UUUX all-metal head that has two pain handles to operate each movement axis independantly Max height column extended: 190cm, Max height column cover: 152cm. Min height: 62cm (40cm with optional short column). Folded length: 76cm. Load copacity: 63c, Weight: 3,5kg.

500DX Tripod & Head

£99.87

#### **ONLY AT MORRIS** Part exchange your old Billingham bag when you purchase any bag

from the Billingham Hadley range at MORRIS. Please ask for quote/details. Manfrotto 190XPROB Xmas Kit

Features the Manfrotto-patented horizontal center calumn - by extending the column to it's highest vertical position, it can be swung around to horizontal without removing the head or disassembling the column itself. Also comes with a built in bubble spirit level. Max height: 146cm. Min height: 8.5cm. Closed height: 56.9cm. Min height: 86.9cm. Closed height: 66.9cm. Min height: 65.9cm. Closed height: 66.9cm. Kin also includes the Manfrotto 49.4RC2 ball head, a medium sized, lightweight head, with quick calease function. Kit also includes the Manfrotto 67.9 Reloase function. Kit also manopod featuring sure rubber grip, wrist carrying strap, quick action lever leg lock system with 45° run, large 60 mm comera/head platform.

190XPROB Tripod with 496RC2 Head and 679B Monopod **E139.00** 

#### FREE P&P ORDERS OVER £49

#### Benro A350F Tripod Kit

Can be set up quickly and easily and the legs lacked into position by large flip lock levers. Supplied with a matched Barro N Series ball head. These relative Arca Swiss style system quick release camera plates, a dual action design for precise camera positioning. Carry case included. Sections: 4. Max height: 144.5cm. Normal height: 121.5cm. Min height: 42m. Folded Length: 52.5cm. Weight: 1.54kg. Load: 4 kg.

A350F Tripod & Head A650F Tripod & Head £122.50

WWW.MORRISPHOTO.CO.UK

#### Hama Alpenpod Monopod/Pole

A ultra portable Monoped for photo and video. Functioning as both a walking stick with integrated compass and a photo monopod, it is a fantastic device for taking out with you on a hiking holiday or your nest outdoors adventure. With a 2D monopod head and three-part monopod leg with 2x extendable round profile, you have a huge amount of adaptability. In addition, it also functions efficiently when used just as a walking stick. Featuring anti-shock cushioning for comfortable walking and a detachable pod socket cover.

Hama Alpenpod

£8.75

You The

Seen a better price - ask us to match or better All prices valid whilst stocks last and include VAT @ current rate. BEST FOR BAGS - TERRIFIC FOR TRIPODS



Cambridge CB2 3LP



€350

#### PART-EXCHANGE STILL POSSIBLE

Nikon	
135-400 Sigma APO	£350
16-85 Nikkor AFS G Ed VR	£360
SB600 flash	£199
SB900 flash	£270
50-500mm Sigma APO	€799
90-400mm Nikon AFD VR	€929
170-500mm Sigma APO	€410
135-400mm Sigma APO	£350
Nikon 55-200mm VR	£199
Nikon 55-200 AFG	£140
Nikon 300/4 AF Nikkor, well used	£630
12-24 AFS [4 G	€465

Olympus OMG + 75 + 60 + 12 Nikon D800 + D600

Phone to check availab	Hity
Nikon F25-f28 body	£25
Nikon F80 chr body	₽6
Nikon D200 + 28/200 Sigma	£48
Nikon 80-200 f4/5.6 AFD	£8
Nikon AFS 18-200 G	€44
Nikon AFS-VR 24-120 .	£34
Nikon AFD 70/210 f4/5.6	£10
Nikon AFD 28/105 3.5/4.5	£17
Nikon 70-300/ 4.5/5.6 G AFS VR.	£39
Nikon 17-55/2.8G IF ED	£79
Nikon 85/1 4 AFD	£79
Nikon AF 28/2.8	£12
Nikon FA2N bik + f2/50	£37

VISA

70-300 IS USM 18-200 Sigma 3 5/5 6 1.4x Mk2 Extender EOS 200 + 1855 EXS 24-85 IA 2 Canon USM 28-135 Canon IS USM Canon 550EX Speedille 28-300 Sigma EF600 Sigma DG ST Canon 18-200 FFS 15 Sigma 15-30 EX Canon BGE8 Grip Canon BGE8 Grip £160 €350 £185 663 **Medium Format** 

Mamiya RB67 Pol Back P Adaptor RB Extn Tube 092 €350 £150 £120 £345 €255 £75 280 €220 Exakta RTL1000 f1.8/50 TTL £99.99 Minolfa SR1 f1.4/5 8 £120

£170 £185 Pentax Spotmalic f1.8/55 ... Olympus OM25P f1.8/50 Olympus IS100 28/110 Canon EOS 500 28/70 Sigm £110 £75 093 993 £199 082 £115 Olympus OM10 11.8/50 Pentax ES f1 8/55 SMC £150 €200 €525 £159 50/11.4 Minolta AF 24/12.8 Minolta AF £170 €200 50/2.8 Macro Sigma .... Sony HVL 42 flash... Sigma 24-70/2.8 Ex DG £210 €200 €470 Pentax Fit Items £320 £300 Pentax K7 18-55 LR 28-300 Simga PAF... €580

LOOKING FOR ITEMS? WRITE/FAX 'E' YOUR REQUIREMENTS Post & Packing add £6 extra - Prices include 20% VAT Callers welcome Mon-Sat 8.45am to 5.30pm.

Tel: 01223 364223 Fax 01223 313852 www.campkinscameras.co.uk
You can Skype us
username: campkinscameras **CAMPKINS CAMERA CENTRE** 

11 Rose Crescent, Cambridge CB2 3LP





## YOUR PRIME LEICA DESTINATION



## **STEPHENS PREMIER**

FOR PREMIER CUSTOMER SERVICE LEICA PREMIER DEALER - EXCLUSIVELY LEICA

> FOR ALL THINGS LEICA AND PEOPLE WHO KNOW AN 'S' FROM AN 'M'

10 ST ANNS ARCADE - MANCHESTER - M2 7HW









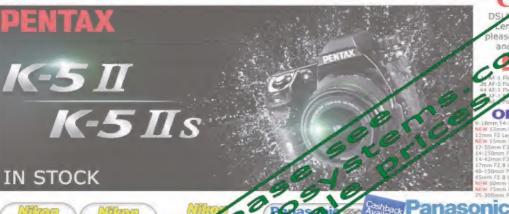


0161-834-7755 - www.stephenspremier.com



WANT TO UPGRADE? ONT second







om £399

**Panasonic G5** From **Panasonic** 









6, Beaulah Street, HARROGATE. North Yorkshire, HG1 1QQ.

BASS & BLIGH Tel: 01423 538138

or ALL things Leica...



#### **LEICA D-LUX 6**

- 24-90mm focal length 35mm equivalent
- 1.2" CMOS image sensor with 12.7MP
- 3.8x Optical zoom with fast f1.4-2.3 apertures
- . 3.0" TFT LCD monitor with 920,000 pixels
- 80 12,800 ISO
- 1920 x 1080 60fps HD video

Bass & Bligh **£599** 



#### **LEICA V-LUX 40**

- Improved 14.1MP CMOS sensor
- 3.0" Touchscreen LCD display
- 20x Leica DC Vario-Elmar zoom lens
- · Optical image stabilization
- 1920x1080 AVCHD Video, can also save in MP4

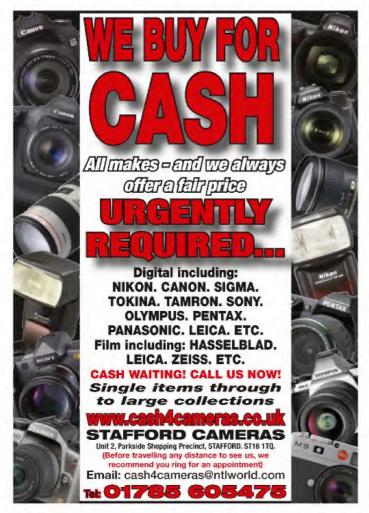
Bass & Bligh £694

#### ===== **LEICA V-LUX 4**

- 12.1MP CMOS sensor
- •25-600mm Equivalent, 24x f2.8 lens
- •3.0" Tilt and rotate LCD
- EVE with 1.3 million pixels
- •Full HD 1080p AVCHD and MP4 video
- ·Panorama feature

Bass & Bligh £549

Web: www.bassandbligh.com Email: enquiries@bassandbligh.com



#### llford B&W Paper

examples

**Resin Coated** 

MGIV 5x7" (100s) £20.00 MGIV 8x10" (100s) £41.00 MGIV 12x16" (50s) £48.50 MGIV 16x20" (50s) £73.00 MGIV 20x24" (50s) £109.00 Portfolio Postcard (100s)£38.50

Fibre Based

MGIV 5x7" (100s) £38.00 MGIV 8x10" (100s) £78.00 MGIV 12x16" (50s) £96.00 MGIV 16x20" (50s) £146.00 MGIV 20x24" (50s) £215.00

#### Kentmere B&W Paper

Select Resin Coated

VC 5x7" (100s) £17.00 VC 8x10" (100s) £34.00 VC 12x16" (50s) £39.00 VC 16x20" (50s)

#### Fineprint Fibre Based

VC 5x7" (100s) £27.00 £55.00 VC 8x10" (100s) VC 12x16" (50s) £67.00 VC 16x20" (50s) £108.00



#### Ilford Chemicals

Film Developers

Ilfosol 3 500ml £7.85 £17.12 Ilfotec LC29 500ml Ilfotec DDX 1I £16.57 ID11 11 £5.05 ID11 5I £10.14 Microphen 11 £5.05 Perceptol 11 £5.05

#### Paper Developers

PQ Universal 5I £19.82 Multigrade 11 £9.97 £20.76 Multigrade 51 Harman Warmtone 11 £9.97 Fixers, etc.

£10.50 Rapid Universal 11 Hypam Universal 51 £29.52 Stop Bath 500ml £5.32 Wetting Agent 11 £11.93 £26.93 Harman Selenium 11

#### **MORCO LIMITED**

Tree Business Park, Oakwood Road, Mansfield, Nottinghamshire, NG18 3HQ Phone: 01623 422828 Fax: 01623 422818 email: sales@morco.uk.com

#### Ilford B&W Film

FP4/HP5 135-24 £3.40 FP4/HP5/PanF 135-36 £4.30 FP4/HP5/PanF 120 £3.70 FP4/HP5 135x30.5m £57.00 FP4/HP5 4x5" (25s) £36.00 Delta 100/400 135-24 £4.20 Delta 100/400 135-36 £5.20 £4.30 Delta 100/400 120 Delta 100 4x5" (25s) £36.00 Delta 3200 135-36 £6.40 Delta 3200 120 £5.20 XP2 135-24 £4.20

XP2 135-36 £5.20 XP2 120 £4.30 SFX 135-36 £9.10 £9.70

SFX 120



# PROFESSIONAL INKJET PHOTO RANGE Smooth Gloss or Pearl

4x6", 100 sheets £17.00 5x7". 100 sheets £22.00 A4, 25 sheets £12.00 A4, 100 sheets £38.00 A4, 250 sheets £76.00 A3. 25 sheets £26.00 A3+, 25 sheets £32.00 43cm (17") roll £93.00 61cm (24") roll £115.00

#### Smooth Fine Art 190gsm

A4,10 sheets £12.00 A3+, 10 sheets £32.00

#### Gold Fibre Silk 310gsm

A4, 50 sheets £40.00 A3+, 50 sheets £80.00 A2, 50 sheets £130.00 43cm (17") roll £95.00 61cm (24") roll £125.00

#### Kodak Film

TMX/TMY 135-36 £3.50 TMX/TMY 120 (5pk) £17.50 TMX/TMY 4x5" (50s) £68.00 Tri-X 135-36 £4.00 Tri-X 120 (5pk) £17.50 BW400CN 135-36 £4.50 Ektar 100 135-36 £4.00 Ektar 100 120 (5pk) £18.00 Portra 400 135-36(5pk)£30.00 Portra 400 120 (5pk) £20.00 Portra 400 4x5" (10s) £38.00



All Prices INCLUDE VAT @ 20%. Most cards welcome. Free delivery to most of mainland UK on orders over £200.00 Wide range of Ilford, Kentmere, Fotospeed,

Kodak, Permajet, etc. available to buy online.

5x4 150mm f5.6 Apo-Symmar MC in Copal 0, nr mint.
5x4 210mm f5.6 Apo-Symmar MC in Copal 0, nr mint.
5x4 270mm f5.5 Symmadar Flee-Arton, Superb, boxed.
5x4 470mm f5.5 Symmadar Flee-Arton, Superb, boxed.
5x4 470mm f5.6 Symmadar Flee-Arton, Symmadar Flee-Art Bronica E IR Poleroid Back E. Super condition in spronica E IR Professional Landhood E, like inew. Bronica EIR Roll Firth backs for 120 good condition. Bronica EIR Roll Firth backs for 120 good condition. Bronica EIR Speedgrip E. Bronica S2A 120/220 back, Black, VGC working well SALE. Canon FE Sendender London Ford Common From 100 Ground From 100 G lasselblad fil Vivilar 2x converter VGU: lasselblad plain ground glass Cross Hairs Screen. £29 lasselblad plain ground glass Grid Screen. £29 lev 80 68 SLR kit cased with spare back. Minl SALE £149 the 2d brownies crew finish. £19

Marriya TLR 80mm f2.8 Sekor S Iensess All Black Metz 45 CT3 fasts, With lead, bracket and AA holder. Minotia AF fit 24mm f2.8 Sigma AF Sigre-Wide II lens Minotia Dynas 30, with 28 ASImm xi Zoom Iens, VGC. Minotia Lens shader MD 58/1.4 + 55/1.8 MINT boxed Minotia MC 25mm f5.5 W Askor Iens VGC. caps. Minotia MC 35mm f5.4 Rokkor Iens VGC. caps. Minotia MC 35mm f5.8 Rokkor Iens VGC. caps. Minotia MC 36-200mm f4.5 V 25oom Rokkor VGC, boxd Minotia MC 814 400mm f5.6 Tokina RMC prime Iens. Minotia MC 56 of Jaulo bubes 14, 21.28mm mint. Minotia MD 100mm f8 Miscor Rokkor Iens, VGC. Minotia MD 100mm f8 Miscor Rokkor Iens, VGC. Minotia MD 100mm f8 Miscor Rokkor Iens, VGC. Minotia MC 58mm f2.8 Sigma Mill Wide II lens mr mint. Minolla MC 90-200mm (4.5 Zoom Rickker VISC, hood.
Minolla MC 14 ADOrm 15 6 Tokina RIMC prime lans.
Minolla MC set of auto tubes, 14, 21, 28mm mini.
Minolla MC 100mm 14 Macro Rickker Inv. WG.
Minolla MD 28mm (2.8 Sigma Min Widel II lens, nr mini.
Minolla MD 28mm (2.8 Sigma Min Widel II lens, nr mini.
Minolla SRT-101 chrome, with 1.4 lens, VGC Minolla SRT-101 chrome, with 1.4 lens, VGC BOXED.
Minolla SRT-101 chrome, WGC Boxed.
Minolla SRT-101 c £129 £129 £89 £89 £39 £29

#### We are always keen to purchase collections however large or small. Instant decisions & fair prices paid. Please ring us now...



You are welcome to visit our showroom to browse our huge collection - please ring us before travelling for an appointment



Kodak Resina Illc, 50mm f2 Xenon. Call for details...

Konica AR 200mm f4 Hexanon lens. VGC.

Loca AAS f1 clamp on hood and filter pair, alloy, cased...

Loca ALPS Mght Angle Veselinder. Black Later type...

Loca CALPS Mght Angle Veselinder. Black Later type...

Loca ErkiR Nood. A95 clamp on, fib 7-13 clam lens...

Loca ErkiR Nood. A95 clamp on, fib 7-13 clam lens...

Loca ErkiR Nood. A95 clamp on, fib 7-13 clam lens...

Loca ErkiR Nood. A95 clamp on, fib 7-13 clam lens...

Loca ErkiR Nood. A95 clamp on, fib 7-13 clam lens...

Loca ErkiR Nood. Lens hood for 35 and 50mm lenses...

Loca IROOA Lens hood for 135 and 50mm lenses...

Loca L99 screw f1 135mm f1 35 and 50mm lenses...

Loca L99 screw f1 135mm f1 35 and 50mm lenses...

Loca L99 screw f1 135mm f1 35 and 50mm lenses...

Loca Misch Start Start Start Start Start Start Start Lens...

M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca M 5cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca W 250cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca W 250cm f2 Rigid Summicron lens. chrome, 1959 ...

Loca W 250cm f2 Rigid Summicron lens. chrome, 1950 ...

Loca SGWOO 5mm f3 ling ground with centre some lens. chrome, 1950 ...

Loca W 250cm f2 Rigid Summicron lens...

Loca W 250cm f2 Rigid Summi

internent

Olympus OM fir 70-210mm (3.5 Vivitar Series 1 VMC
Olympus OM Manual hube set: 7, 14, 25mm, boxed
Olympus OM Manual hube set: 7, 14, 25mm, boxed
Olympus OM 172 flash, Working well.
Olympus OM-25 esh short of the series of the seri £299 £149 £89 £59 £49 | Tarrorn Adaptal 2 mount 80-300mm f3.6-5.4 SP lens 522 To homen Pickard Sitereo Puck box camera for 120 fit 6.59 Voigilander Britlant, metal body, 14.5 Skopar in Compur 52 Voigilander LH-2 lens hood, file 35 and 50mm skopars 52 Voigilander LH-2 lens hood, file 35 and 50mm skopars 52 Voigilander LH-2 lens hood, file 35 and 50mm skopars 52 Voigilander Vito RL, with 3.5 Skopar Working inicially. 51 (34) Voigilander Vitoraeli Lia with 50m 52 ULTROV lens 51 (34) Voigilander Vitoraeli Lia with 50m 52 ULTROV lens 51 (34) Voigilander Vitoraeli Lia with 50m 52 ULTROV lens 51 (34) Voigilander Vitoraeli Lia with 50m 52 ULTROV lens 52 (34) Voigilander Vitoraeli Coone, case lanyard, inshutotion 52 (35) Vashica Electro 35 GTN (black) VGC 54 (34) VGC 54 (34) VGC 55 (35) VGC 55

Many More items at: www.collectablecameras.com Insured P&P usually between £2 and £10.

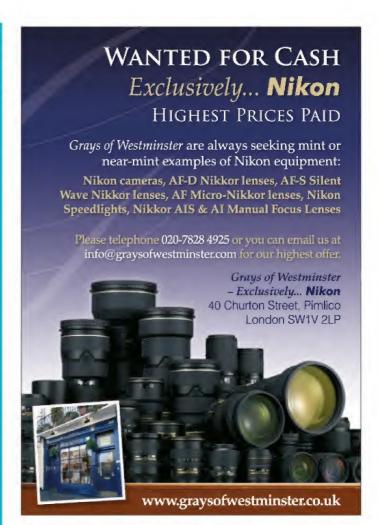
MILL HOUSE. BARMBY ON THE MARSH. EAST YORKSHIRE. DN14 7HQ

Tel: 01757 638649 (10am-7pm) Mobile: 07970 630287 Email: sales@collectablecameras.com



VISA VISA

Mail order specialists. Visitors by appointment please.





## **GENUINE U.K. STOCK** AT VAT FREE PRICES



**DUE FEBRUARY 2013** 

If you are registered for VAT in the U.K. we can supply you VAT FREE from Ireland. All our stock comes from Leica U.K. We stock Leica M Bodies, Lenses, Binoculars, Telescopes and Digital Compacts



#### **Cameras For Sale**

# MERCHANT CITY CAMERAS

Glasgow's newest photographic and optical store.

Based in the heart of the Merchant City, we are proud
to offer a superb range of new and used equipment.

Check our website for our complete listing.

ON

MIKON	
Nikon MB-D10 Battery Grip for D300 and D7000	£129.99
Nikon D3000 with 18-55mm Lens	
Sigma 20-40mm f2.8 EX IF Lens Nikon Fit	£379.99
Nikon 80-200mm f2.8 AF D EX	£499.99
Nikon 180mm f2.8 Nikkor * ED Al-S Lens	£399.99
CANON	
Canon 50mm f1.8 EF	9.99
Canon EF-S 60mm f2.8 Macro USM Lens	£279.99
Canon EF 24mm f1.4 L II USM Lens	£1099.99
Canon MR-14EX Macro Ring Flash	£299.99
MISCELLANEOUS DIGITAL	
Samsung NX10 DSLR with 18-55mm, 50-200mm and 30mm Lenses	£449.99
Pentax SMC D FA 100mm f2.8 Macro Lens	£349.99
Pentax AD-200FG Flash Gun	289.99
Sony Alpha 700 with 18-70mm Lens and VG-C70AM Grip	£499.99
Sigma EF-500 DG ST Flash Gun	289.99
MICRO FOUR THIRD	
Olympus FS-FL50 Flash Gun	£199.99
Panasonic GH1 Digital Camera Body	
Olympus M.Zuiko Digital ED 9-18mm f4.0-5.6 Lens Micro Four Thirds Fit .	
Panasonic Lumix G Vario 14-140mm f4-5.8 ASPH O.I.S Lens Micro Four Thirds Fit	£499.99
FILM	
Mamiya C3 TLR camera with 65mm f3.5, 80mm f2.8 and 135mm f4.5 Lenses.	£249.99
Olympus XA with A16 Flash	£119.99

7-11 Parnie Street, Glasgow G1 5RJ 0141 552 6823

Yashica MAT 124 G TLR Camera.....

info@merchantcitycameras.com www.merchantcitycameras.com

# Attention Nikon Collectors



3 ex - brand new, never used, Nikon S3 2000 chrome Cameras and matching leather Carry – Cases for sale, Best offer accepted.

Telephone daytime 01262 604634

Teddington Photographic Buy and sell used photographic equipment

www.teddingtonphotographic.com

020 8977 1064



Visit our secondhand website for a range of good quality used equipment

www.used.chiswickcameras.co.uk 0208 995 9114

We Buy, P/X or Commission Sale equipment

# feian

#### STEPHENS PREMIER



Leica Premier Dealer

The Norths only dedicated Leica Dealer

www.stephenspremier.com www.webuyleica.com

10 St Anns Arcade, Manchester, M2 7HW 0161 834 7755 or 07939 098435

#### **Ace Cameras**

Complete camera systems & other items bought for cash.

Top prices paid. Call

01225 466975

for a quote.

#### **Lenses For Sale**

#### FOR SALE:

Nikon fit Telephoto Lens Sigma 170–500mm f5-6.3 APO. £300 ONO Lens is in original box with case, lens hood and lens caps.

Tel: 01457 854639 (Manchester area)

#### FOR SALE:

Used Canon Ultrasonic Zoom Lens 100-400mm, 1:4.5 – 5.6L IS. Excellent condition, case included and HOYA skylight filter.

£875 includes postage.

Contact Heather on: 07411 712774

#### Accessories

£169.99

# Photographic Backgrounds

Hard wearing • Low crease • Washable



THROMA COLOURS

8' x 8' . . £15 8' x 12' £24 8' x 16' £29

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

10,000

8' x 8'. .£27 PLUS 8' x 12' £44 P&P

20 COLOURS, SPECIAL OFFER: 8 x 12 CLOUDEDS - 2 FOR £80 OR 3 FOR £115

1 01457 764140 for free colour brochure or vis



www.colourscape

Pinhole Photographer's Watch Set. For a limited period we are offering this interesting watch F numbers on its face instead of regular numbers, a Bras Pinhole Exposure Calculator and a Pinhole Factory wristb

We can turn your film or digital SLR into a pinhole camera for only £35. Just send your black body cap to us with a cheque and we will fit it with an etched pinhole lens and supply an exposure calculator. See our website for helpful hints and tips.

Do you want to know where the sun will rise and set? Are you planning a photograph, a garden or buying a house? Try our Sunrise/Sunset calculator and compass for only £30 55 Se kl

Pinhole Cameras 5x4 and 10x8 self assembly kits available © DOCTER\*

P&L SOLUTIONS. PO Box 9327. Birmingham. B17 8NY. 0121-434 332

#### Wanted

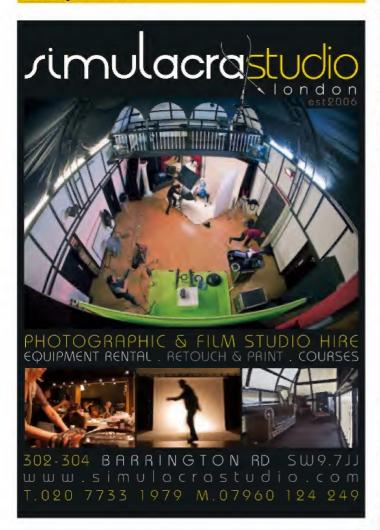
£500 offered for LENS HOOD

for LEICA THAMBAR Military Leicas + rare/unusual Leicas or other cameras also wanted

Mr P. Hasbroeck T: 020 7584 0077 F: 020 7591 3848 E: HASBROECK@AOL.COM.

#### **Camera Fairs**

SOUTH LONDON CAMERA FAIR. Sunday 13th January 2013. Buy, sell or exchange film/digital. Kemnal Technology College. Sevenoaks Way, Sidcup, Kent, DA14 5AA. 10-2 adm £3 early entry 8.30 £10. Free camera check at camera clinic. For all enquiries call Patrick Archer on Tel - 01322 224 964 www.mppusers.com/camerafair







An exclusive photographic trip with professional safari guide & wildlife photograher Sean Pattrick. Explore the Okavango Delta from a luxury, mobile tented camp.

Dates: 4 - 10 June 2013 Group size: Min 4, Max 6 Price: £2,560 pp (incl all meals & drinks, excl flights)

www.afrecotours.com 0845 812 8222 info@afrecotours.com







#### Wanted

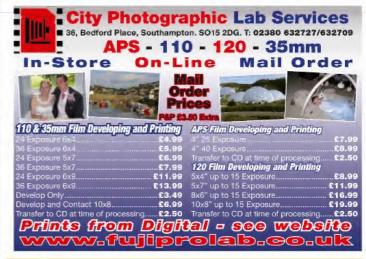


Tel: 020 8867 2751 Peter Loy Ltd

www.peterloy.com 27 Old Gloucester St, London WC1N 3XX

Email: peterloy@peterloy.com (Callers by appointment only please)

#### **Printing**



#### **Studios**

# www.pauls-studio.co.uk

Studio Hire & Model Studio Days. One to One Courses Studio Lighting, Portrait, Glamour, Nude, Art Nude and More.

Free Model Photoshoot Lottery. 07930 462906 info@pauls-studio.co.uk www.pauls-studio.co.uk



KAREN WILLSON BRISTOL, Superior quality processing & printing. Tel: 01179 515671 www.kwfilmprocessing.co.uk



# used equipme

WEB CAMERAWORLD.CO.UK MAIL ORDER 0844 264 0664

GREAT GIFTS, HUGE SAVINGS THE PERFECT GIFT FOR CHRISTMAS **NIKON D80** & 18-55mm

**FREE CASE** £275

F278

£475 £350 £62

£397

£534

£705

£1025

£165

£142

D5000 & 18-55mm VR W D5000 & 18-135mm C D3100 & 18-55mm VR W D3100 & 18-55mm VR C COOLPIX L110 W

52 & 5cm f/1.4 NIKKOR SC C FT2 BODY C

COOLPIX 580 C.

F2s BODY W.... F3T HP W..... F3T BODY C.... FM3A BODY W FM2N BODY C

F4s BODY W.

FE & 50mm f/1.8 C

F4s DATA PRO BODY C ..

F4S DATA PRO BODY C.
F5S BODY W.
F5 W/MF-28 CONTROL BACK C.
F100 & MB-15 \*AS NEW\* C.
F80 & 28-80mm W.
10.5mm f/2.8G FISHEYE C.
10-24mm f/3.5-4.5G AF-5 DX C.
12-24mm f/4G IF-ED W.

18-70mm f/3.5-5.6 ED DX C

18-105mm f/3.5-5.6G VR DX W.



PANASONIC LUMIX GX1 & 14-42PZ £415



#### **OUR STORES**

#### LONDON

PART-

14 WELLS ST (just off Oxford St), LONDON W1T 3PB E: sales@cameraworld.co.uk

ESSEX HIGH CHELMER SHOPPING CTR, CHELMSFORD CM1 1XB

01245 255510 E: chelmer@cameraworld.co.uk



# HRISTMAS

#### Turn your unwanted photo gear into cash!

even collect your equipment at no extra cost - Subject to equipment value!

# quote

...from your home or place of work

Please ensure the item is properly packed as we cannot accept responsibility for

### commission sale

let us sell your camera equipment - only 20% commission

- · Easier than eBay
- . No charge until it's sold
- No risk we insure

**CALL US FIRST ON** 01245 255510 **FOR DETAILS** 

#### Chelmsford, Essex, CM1 1X8 (C) 01245 255510 Wells Street, London, W1T 3PB (W) 0207 636 5005

Our used equipment is covered by our NO QUIBBLE quarantee. £50+ have a 6-month guarantee.

£50- have a 7-day money back guarantee.

Commission Sales have a 7-day money back guarantee.

Most items are in **Excellent** or **Mint** condition, some are even boxed. If not completely satisfied, return to us within 7-days for your money back\*

#### CANON

CHIVIT	
EOS 1D MKIV BODY C	£260
EOS 5D MKH BODY C	£115
EOS 5D MKH BODY W	£115
EOS 5D BODY C	£52
EOS 5D BODY W	£60
EOS 7D BODY W	£80
EOS 10D & 18-55mm IS C	£18
EOS 30D & 18-55mm I5 W	£27
EOS 40D BODY C	£25
EOS 40D BODY W	£25
EOS 50D BODY C	£47
EOS 500 BODY W	£48
EOS 60D BODY C	£57
EOS 300D & 18-55mm W	£17
EOS 350D & 18-55mm C	£18
EOS 350D BODY W	
EOS 400D BODY C	£20



#### CANON 17-40mm f/4L EF USM

£475

***************************************	
FOR FOOD B to FF IC NO.	CARE
EOS 500D & 18-55mm IS W POWERSHOT G10 W	£202
POWERSHOT G12 W	£203
POWERSHOT SX220 HS C	£473
POWERSHOT SX40 HS C	
EOS 100 BODY W	
EOS 300 BODY W	
EAS 500M & 79.90mm €	£65
EOS 500N & 28-80mm <b>C</b>	£24
EOS 1000F & 35-105mm C	665
AE1 PROGRAM & 50mm I/1.8 FD C.	£76
7 & 28mm f/2.8 C	
IIB & 50mm [/1.9 SERENAR C	£1200
10-22mm f/3.5-4.5 EF-S USM C	
14mm f/2.8L USM MKII C	£1378
17-40mm f/4L EF USM C	£475
17-85mm f/4-5.6 IS EF-S USM C	£197
17-85mm f/4-5.6 IS EF-S USM W	£198
28mm f/2.8 FL C	
28mm f/2.8 £D C	£45
28-70mm f/2.8L USM C	£615
28-80mm f/3.5-5.6 USM C	£48
28-80mm f/3.5-5.6 USM MKIV C	
28-105mm f/3.5-4.5 USM II C	£137
28-135mm f/3.5-4.5 IS USM C	£287
28-135mm I/3.5-4.5 IS USM W	£252
35mm f/2.8 fD W	£47
35-105mm f/3.5 FD W	£79
35-105mm [/3.5-4.5 EF C	£67
50mm f/1.2 FD C	£301
55-200mm f/4.5-5.6 USM II W	
55-250mm [/4-5.6 IS C	
55-250mm f/4-5.6 IS W	£162
60mm f/2.8 EF-S MACRO C	£275
60mm f/2.8 EF-S MACRO W	£276
70-210mm f/4 FD W	
70-210mm f/4 FD C	
70-200mm f/4L IS USM W	£750



#### **FUJIFILM** FUJIFILM X-PRO1 BODY W ...... FUJIFILM X-E1 BODY SILIVER W £629 FUJIFILM S5 BODY C £386 FUJIFILM S5 RODY W £377 FINEPIX X2980 W £95 £105 £520 £485



# 18-200mm

£299

FINEPEX X10 C	£265
NIKON	
1 J1 & 10-30mm VR W	£249
0700 BODY C	£1250
D3005 BODY W	£695
D300S BODY C	
D300 BODY C	£499
D300 BODY W	£499
D200 BODY W	£359
D200 BODY C	£379
D7000 BODY €	
D90 BODY €	
D90 BODY W	
D80 BODY C	
D80 BODY W	£225
D80 & 18-55mm VR C	
D80 & 18-55mm VR W	
D80 & 18-70mm C	
D70 & 18-55mm C	
D70 BODY W	
DSO & 18-55mm C	
D50 BODY C	£137

18-200mm f/3.5-5.6G VR DX W	
18-200mm f/3.5-5.6G VR DX C	
18-200mm f/3.5-5.6G VR DX MKII C	
20mm f/2.8 AF-D W	£357
24mm f/2.8 AF-D W	£267
28mm f/2 AI €	£65
28mm f/2 AIS C	
28mm f/2.8 AIS C	
28mm f/2.8 D W	£228
28-300mm f/3.5-5.6G AF-S ED VR D C	
35mm f/3.5 PC NIPPON KOGAKU C	
35-70mm f/2.8 AF-D C	
35-70mm f/3.5-4.5 Ai C	
43-86mm f/3.5 C	
50mm f/1.4 AI C	£128
50mm f/1.4 AF-0 C	
50mm f/1.4 AF-D W	£177
50mm f/1.8 AF-D C	£121
50mm f/1.8 AIS €	. £62
55-300mm f/4.5-5.6 AF-S VR C	£205
55mm f/3.5 MICRO PC AUTO	
& M42 TUBE <b>W</b>	£175
60mm 1/2.8 AF-G MACRO C	£311
70-300mm f/4.5-5.6 VR W	
70-300mm f/4.5-5.6 VR C	
70-300mm f/4-5.6 ED C	
80-200mm f/4-5.6 AF-D W	
80-200mm fr2.8 IF-ED AF-D W	
80-400mm f/4.5-5.6 AF-S VR ED C	
85mm f/1.4G AF-S W	£950
85mm f/1.8 AF-D C	£229
85mm f/3.5 AF-S VR MACRO C	
85mm f/2 Al C	
85mm f/2 AI W	£195
85mm f/2.8D PC MICRO W	£999

	ML-L3 REMUIE W E12
FUJIFILM	: MC-36 W £110
FILIEDINA SEAGO	OLYMPUS
FINEPIX X100 £485	E-400 & 14-42mm W
& LEATHER CASE	E-410 & 14-42mm C
	E-500 & 17.5-45mm C £127
	PEN E-P1.14-42mm & FL-14 W
18-200mm f/3.5-5.6G VR DX W £299	PEN E-PL1 & 14-42mm W
18-200mm f/3.5-5.6G VR DX C£299	PEN E-PM1 & 14-42mm W
18-200mm f/3.5-5.6G VR DX MKII C £444	XZ1 C
20mm f/2.8 AF-D W£357	XA & A11 C
24mm f/2.8 AF-D W. £267	OM10 BODY C £45
28mm f/2 Al C£65	OM4 & 50mm f/1 8 M 7LllKO €
28mm f/2 AIS C£285	25mm f/2.8 4/3 7UIKO W
28mm f/2.8 A/5 C	35mm f/3.5 MACRO 4/3 ZUIKO W £155
28mm f/2.8 D W	35mm f/3.5 MACRO 4/3 ZUIKO C £151
	40-150mm f/4-5.6 ED 4/3 ZUIKO W £99
35mm f/3.5 PC NIPPON KOGAKU C £200	40-150mm f/4-5.6 ED M.ZUIKO W £195
35-70mm f/2.8 AF-D C	45mm f/1.8 ED M.ZUIKO W
35-70mm f/3.5-4.5 Ai C £86	50mm f/2 MACRO 4/3 ZUIKO W £328
43-86mm f/3.5 C	65-200mm f/4 ZUIKO C £76
50mm f/1.4 AI C	135mm f/3.5 OM ZUIKO W
50mm f/1.4 AF-D <b>C</b>	T32 FLASH W £32
50mm (/1.8 AF-D C £121	FL-50 DIGITAL FLASH C£155
	FL-36 DIGITAL FLASH W£155
50mm f/1.8 AIS C	PANASONIC
55mm f/3.5 MICRO PC AUTO	GX1 & 14-42mm X PZ VARIO W £415
& M42 TUBE W£175	GF1 8 20mm I/1.7 C
60mm 1/2.8 AF-G MACRO C	GF1 & 14-42mm W
70-300mm f/4.5-5.6 VR W	GF1 8 14-45mm! W
70-300mm f/4.5-5.6 VR C £317	GF2 BODY C. £210
70-300mm f/4-5.6 ED C £185	G3 & 14-42mm C £27
80-200mm f/4-5.6 AF-D W £100	14mm f/2,5G ASPH W£215
80-200mm f/2.8 IF-ED AF-D W£475	14-42mm [/3.5-5.6G VARO W £125
80-400mm (/4.5-5.6 AF-S VR FD C £775	14-140mm f/4-5.8 OIS ASPH W
85mm 1/1.4G AF-S W £950	20mm f/1,7 ASPH, W
85mm 1/1.8 AF-D C £229	LUMIX T24 W £37
85mm f/3.5 AF-S VR MACRO C	LUMIX FS14 C£72
85mm f/2 Al C	LUMIX FS16 C
85mm f/2 Al W £195	LUMIX LX3 C
85mm f/2.8D PC MICRO W	LUMIX LX5 W£250
105mm f/20 DC C	LUMIX FZ28 C £138
180mm f/2.8 AF-D C £375	LUMIX FZ38 C £142
200-400mm f/4 IF-ED VR C £2500	LUMIX FZ100 C £256

#### **Classic Dealer**

Tel: 020 7354 3767 • Fax: 020 7354 9744 sales@mwclassic.com

www.mwclassic.com



#### MW Classic Cameras Leroy House, Unit 3K, 436 Essex Road, London N1 3QP

#### www.mwclassic.com - all stock pictured & updated every Saturday · THE International mail-order specialists

COLLECTION FOR SALE? WE PURCHASE HIGH QUALITY COLLECTABLE & USABLE FILM EQUIPMENT (LEICA, ROLLEI, ZEISS IKÖN, NIKÖN, CANON, LEICA COPY, RANGEFINDER, 16/3SMM CINE ETC.) TELEPHÖNE 020 7354 3767/ 07616 388956

OR EMAIL MWCLASSIC@GMAIL.COM	
LEICA/LEICA COPY	
Leica IIIb chrome body (242471)	Ext £199
Corfield Peritlex Original, pigskin (No.1980), 50/3.5 Lumar L39	(No.1971), cap,
finder, case RARE VERY EARLY NUMBER	Etc+ £995
Lertz 502 Summitar-L39 (669705)	Exc+ £99
Leitz 5cm t2 Summicron-L39 collapsible (1092947) cap/keeper	
	Mint- £449
Leitz 50mm 14.5 Focotar coated enlarging lens, L39, cap/keeps	
Taylor Hobson 90/4.5 Ental coated enlarging tens 1.39, box	
Leica M3 chrome s/s (No.972948)	Exc- £249
Leica M2 chrome body with lever rewind (No.1030164)	
Laica M2 chrome body with lever rewind (No.1006767)	
Leica MD chrome body (No.1136514)	
Laica MDa chr (1286014) + box	Ext £175
Leica CL (No.1306849) + 40mm f2 \$ummicron-C M bayonet le	ns.
	Exc+ £449
Leitz 35/2 Summicron-M black anod (3062314) + hood (12524	)
	Exc+ E1 049
Leitz 35mm (2 Summicron-M blk (3397366), E39+ Leica E39 U (12524) A mar cap	Ma blk rim, hood

HIUBE, GIOS PARE YERT EMPLE NUMBER	DELF 1380
Lertz 502 Summitar-L39 (669705)	Exc+ £99
Leitz 5cm 12 Summicron-L39 collapsible (1092047) cap/keeper	
	Mint- £449
Leitz 50mm 14.5 Focotar coaled enlarging lens, L39, cap/keeper .	Exc+ £59
Taylor Hobson 80/4.5 Ental coaled enlarging lens L39, box	Ext+ £59
Leica M3 chrome s/s (No.972948)	Euc- £249
Leica M2 chrome body with lever rewind (No.1830164)	Exc+ £350
Leica M2 chrome body with lever rewind (No.1006767)	
Leica MD chrome body (No.1136514)	Exc-£150
Leica MDa chr (1286014) + box	Exc £175
Leica CL (No.1306849) + 40mm f2 \$ummicron-C M bayonet lens	
Leitz 35/2 Summicron-M black anod (3062314) + hood (12524)	
	Exc+ E1.049
Leitz 35mm (2 Summicron-M blk (3397366), E394 Leica E39 UV/	a blk rim, hood
(12524) & rear cap	
Leitz 5cm 12 Summicron-Michrome rigid type (No.1593353)	Exc++ £399
Leitz 50/2 Summicron-Michringid (No.1541673) + cap & keeper	Exp++ £475
Leitz 50/2 Summicron-Michr, rigid close-focus (No.1571683), wil	
finder (cased)	
Leica 50/2 Summicron-M silver chrome, 839, (3802436) c1997, 1	with built-in
hood + caps	
Leitz 93/4 Elmar-M Collapsible	
Leitz 135/4 5 Heklor-Michrome coated lens (No.1610650)	Ext+ £69
Leitz 28/2.8 Elmarit-R 3-cam (3039809). UV filter, hood, cap	
Leitz 28/2.8 Elmarit-R 3-cam (3039808), UV filter, hood, cap	
Leitz 90/2 Summicron-R 3-cam (3061058), UVa filter, caps, case	Ext++ £399
Leitz 180/4 Emar-R 3-cam (2861529), UV filter & rear cap	
Lettz 26-70/3.5-4.5 Vario-Elmar ROM E60 zoom + UVa & caps	
Lettz 70-2104 Vario-Elmar-R 3-cam E60, UVa , caps, pouch case	
Leitz Germany 2X Extender-R 3-cam (3237098), caps & case	
Leitz E39 UVa filter chrome rim.	
Leitz L39/M mount adgir 50mm	
Voiglander L39/M adplr 35/135	

Letz A36 chr hood FISON	Exc++ £29
Letz hood for 90/135 (IUF00)	Exc+ £35
Leitz Ball & Socket head "D"	Exc E35
Leitz LVF00 vert Indr (Viso 1)	Ексч Е9
Leitz Viso 2 (M) + R/A finder	Exc+ E69
Leitz Databack baseplate for M cameras. Has slot on base	Exc E25
Leitz 135 folding findr chr SYEGO	Exc+ E89
Letz 800WU-L39 Aux Repro Device, complete set. Instr., box	Exq+ E29
Leitz leather clip-type case for RF	Ext £15
Leitz R eyepiece right-angle finder.	Exc+ £15
Unamed L39 take-up spool	Exc £15
Leica ER case, M3 + lens with spectacle finder. \$mail inpod size	
	Exc E25

Sigma DP2 Merrill 48 MP, 30/12.8. Fovenon, X3 Full Colour Image Sensor, battery, charger, leads, instr., & boxes ... ...Mint- £649

NIKON	
Nikon F2 chrome, plain prism + 50/1.8 Nikkor Al & front lens cap	Ext+ £19
Nikon F2A black + 50/2 Nikkor Non-Al lens, scalloped ong	Exc+ 522
Nikon F3 blk + 50/1.8 Nikkor Al	Exc- £12
Nikon FM2n chrome + 50'1.8 AlS Nikkor, front cap & ER case	Ext+ £12
Nikon FM2n chrome + 50'1.8 AlS Nikkor (short type), front cap	Ext+ £12
Nikon F75 + 28-80/3.3-5 6 G	Mint- E7
20mm f3.5 Nikker Al + rear cap	Ext- £15
24mm f2.8 Nikkor Al + caps	Exc+ £12
28mm f3.5 Nikkor-H Al, rear cap	Exc+ E6
50mm F1.4 Nikkor-S AI, scalloped	Exc+ £9
50/1.4 Nikkar, blk/thr, NON-AI	Exc++ £6
Nikon 85/1.8 Nikkor Al scalloped	Ext+ £15
Nikon 105/25 Nikkor Al + caps	Ext+ E9
Nikon 180/2.8 Nikkor AI + caps	Exc- £17
Nikon 300/4 5 Nikkor Al + caps	Ext+ £13
Nikon SP Rangelinder Boosler Cell with diffuser panel	Exc++ E2

ROLLEIFLEX	
Roller Wide (No.W 2491936) metered, with 55/4 Distagon	
Rolleiflex 3.5F type 3 metered (2834110), 75/3.5 Planar + capExc+ £49	39
Rollettex 2.8E (1665426) metered, 80/2.8 Planar, diff, case	39
Rolleiflex Automat type 4 (699588), 75/3.5 Tessar, case	19
Rolleicord Vallype 2 (1931136) 75/3.5 Xenar + ER case & strap Exc £14	49
Photo Science B1 hood + box	17
Rollei B1 Rolleinar 1 sel + case	25
Antisicond 16-on adoto kit cased Monty E	10

5000M black with WLF, 2 x A12 backs (1 chr. 1 black), 80/12.6 Plan	ar, hoed,
STOP & G358	Exc++ E69
500CM chr, WLF (blk), A12 back, 80/2.8 Planar blk, cap, strap	Exc+ £59
500CM chr, WLF (chr), A12 back 80/2 8 Planar chr, cap & strap	Exc+ E59
Carl Zeiss 50/4 Distagon T coated black for 500 Series, caps	Ext- £19
Carl Zeiss 60/4 Distagon T coated black, for 500 Series	Exc4+ E39
Carl Zeiss 120/4 S Planar chrome macro lens, 500 series	Ext+ E35
Carl Zeiss 150/4 Sonnar chrome, for 500 Series + caps	Ext £14
Carl Zeiss 250/4 Sennar black CF lens for 500 Series, rear cap	Ext- £19
Russian 45 degree TTL metering finder for Kiev 38/Hasselblad	Exc+ E2
Hasselblad plain focusing screen	E100++ E
Hasselblad A12-6x6 back, chr, with dark slide. Modern type	Ext+ £12
Hasselblad A12 magazine back, black, with dark slide. Earlier type	Exc- £2
Hasselblad A24 magazine back, chr., with dark slide. Earlier type	Exc+ €2
Hasselblad Ext tube 20 bik 1000F	Exc+ £2

FUJI
GS645 Pro 6x4.5 folding CRF, 75/3.4 Fujinon, strap, instr., boxExc+ £299
G\$645 Pro 6x4.5 folding CFF with 75/3.4 Fujinon + neck strapExe- £275
GS645 S Pro Wide 60 6x4.5 CRF rigid camera, 60/4 Fujinon W + strap. pouch,
Instr., & box
Fuji GS645 W Pro 8x4 5 CRF rigid camera, 45/5 6 Fujinon W

BURDE TA
Marriya 7 Mark 1 6x7 CRF, grsy. + 80/4 L interchangeable lens, caps, strap &
instructionsMint- £75
Marriya 7 Mk 2 8x7 champaign, CRF, 88/4 L irrerchangeable lens, caps, strap
instructions Mint- 6750
43/4.5 L W/A lens for Marriya 7 + hood, caps, finder, instr. & boxMint- £89:
65/4 L W/A lens for Marriya 7 + makers caps, hood & boxMint- E494
193/4.5 Lilens for Mamiya 7 + caps, hood, instr., & box
Marriya ZE702 swing-type polarizer for Marriya 7 + instr

Ertel 35mm wooden hand cranked cine camera with 50/3.1 lens. Complete w dia internal mechanism, winding cranic front panel key. No spool... .....Exc £1,495 Ensign Commando & & & & CRF with 75/3.5 Ensar. Egolon shufter. Exc- £49 

MISC LENSES/ACGESSORIES	
CZJ 58/2 Biotar T chrome M42	
Fuji 55/3.5 EBC Fujinon Macro M42 + ind. ext ring & caps	Mint- £79
Angenieux 180/4.5 Alkar, blk, in late type Alpa boyonet, cap, box	Exc++ 5'299
Kern 25/1.5 Smitar AR C mount	
Voigtlander 40/2 Ultron St. Aspherical Canon EF, hood/caps	Mint- £299
Carron 35/3.5 FD b/lock mount	
Canon 70-210mm M FO lens	Exs+£15
Sigma 18/2.8. Olympus GM mount	Exc++ £89
Dlympus 35/2.8 PC shift lans OM	
02J 28/2.8 Praktica electronic PS bayonet mount, rear cap	Exc++ 529
Pentax 100/4 SMC Macro PKM	
Pentax 135/2.5 Takumar KM, case	Mire-£79
Pentai: 135/2.8 Takiimar PKM	Mint- £22
Pentax 135/3.5 SMC PKM + case	Mim- £20
Pentax 35-70/3 5-4-5 SMC PKA	
Pentax 75-150/4 SMC PKW, caps	Mint- £22
Pentax 80-200/4.5 SMC PKW caps	
Prakticar 35-70/3.5-4.5 Praktica electronic PB bayonet, rear cap	Exg++ £15
Prakticar 55-200mm 14-5.6 MC lens in Praktica PB electronic bayo	inst mount +
	Ext+ £9
2.1 Turret fdr 28/50/85/135/180 (Cat 536/7) + brown suede case	Exc+ £119
Z.I./Contax RF Multi-Zoom hood	Exc £49
Canon Speedlight 300TL with plastic diffuser cover & pouch	Mirc- £19
Weston Master 3 with Invercone	Ext £7
Weston Master 4 meter/cong/case	Ext++ £12
Weston Master 5 meter/cone/case	Ext+ £15
Weston Euromaster meter, with Invercone & case with strap	Exc++ £19
Million 7X35 Naturalist 2 (8.6 angle of view) by binoculars with 4 ca	apsE4c+ £129
Optichron 8x42 Air Achr Classic 3 MC binoculars cap, strap, case.	Ecc++ 1049
Billingham 225 bag, Khakutan rough canvas finish (320 x 220 x 23	
massurements)	Enc+ 999
Distinguished at 1955 from What has so on any and Emish (2000 - 1950 - 196	

WWW.MWCLASSIC.COM

Vision Carmagne Store bag for extra stability with using inpods ......Exc+ 59
Allaminium purpose-made case for Linhof wide angle, with carry handle.
Sections for camera with finder. Velvet inlay with foam dividers (290 x 195 x

.... Exc £25

measurements)...... Linhol small tripod + cotton bag ...

(WE UPDATE OUR WEBSITE WITH FULL STOCK OFFAILS, EVERY WEEKEND, WITHOUT FAIL) TELEPHONE US ON 020 7354 3787, 11-6PM, MONDAY TO SATURDAY FOR UP-TO-DATE INFORMATION. VIEWING BY APPOINTMENT, PLEASE (MOBILE 07816 &88 956)

#### We buy all types of classic equipment including collections

#### SEPIA MEMORIES

Leitz 35/50mm hood (12585H)

Tel: 01524 425508

Open Tues - Sat, 10.00am - 5.00	pm 3
Agfa Optima 1	£12.00
Baldamatic I Crf	£25.00
Canon EOS 600 body	£25.00
Canon EOS 5 + 28-80 USM MkII	£85.00
Ganon EOS 5 body + Grip	
Canon 430 EZ dedicated flash	£25.00
Canon EOS fit Tokina, 5.6, 400mm	\$245.00
Cosina CS-3 + PK fit, 1.4, 50mm	£59.00
Exakta WLF (V6) + Screen	
Fuji Finepix HS20 EXR Digital	£180.00
Kodak Signet 35 + Flash holder	£29.00
Kodak Signet 80 Crf, VGC	£59.00
Konica Autorex, full/half frame Slr	£165.00
Kowa Kalio 35 Crf, Very Rare	£69.00
M42-Tamron Adpt	
Metz 45 CF-1 Flash, complete	
Nikon F Photomic + 1.4, 50mm/case	
Nikon Al, Vivitar 3.5, 200mm	
Olympus OM10 + 28-50 lens	
OM fit Vivitar f2.8, 28-90 Macro	
Olympus fit 7 element 2x Conv	
Olympus/Tamron Adapter (boxed)	
Pentax SP1000 body-Black	
Pentax SFX + 35-70 AF Lens	
Praktica MTL 5B + 1.8, 50mm	
Rollie QBM/Tamron Adapter	
Tamron f3.8, 80-210	
Weston Master III	
Voigtlander Prominent + 12, Ultron	
Yashica J35 Reflex + f2, 50mm	
Zeiss Contarex B-Eye + Plannar (VGC)	.£450.00

www.sepiamemories.com

Buy or sell at Manchester's largest selection of used photographic equipment



#### The **Real Camera** Co.

Sevendale House 7 Dale Street Manchester M1 1JA

Tel/Fax: 0161 907 3236 E-mail:jem.kime@ntlworld.com

#### **Camera Repairs**

#### MALCOLM TAYLOR FOR CLASSIC LEICA

**SALES & REPAIRS SERVICE** 

Good stock of used Leica bodies lenses and accessories available. Fully equipped workshop on premises for repair and service of your classic Leicas, R/F Nikons and Canons including accessories and lenses and also vacuum g facilities. Request list and details. M8-M9 Bit coding of lense ASK.

Upper Lye Farm, Aymestrey, Hereford HR6 95Z.

Tel: 01568 770542

#### **Specialist Repairers**

**Newton Ellis & Co** CLASSIC CAMERA REPAIR SPECIALISTS

#### Tel: 0151 236 1391

Postal service available

Repairs to all photographic equipment cameras (classic, modern and digital) lenses, camcorders, binocular, 29 Cheapside, Liverpool L2 2DY www.newtonellis.com















Easy, flexible and affordable

Hire a special lens and get the shots you really want!





The widest selection of lenses and the largest stocks

Comprehensive insurance available

No deposit required Very competitive prices





www.LensesForHire.co.uk Help@LensesForHire.co.uk 0800 61 272 61 / 01628 639941



# ROGER HICKS

Now is the time to extend the idea of 'goodwill to men' to camera club members around the world

PEACE on earth and goodwill to men are popular ideas at Christmas. Most subscribe to them except, it seems, in Britain, when it comes to the European Union. When the EU was awarded the 2012 Nobel Peace Prize, many were incandescent.

Why were they so angry? What do they think the EU is for? Most people in continental Europe understand perfectly well. It is to stop wars. Within its boundaries, it has succeeded. Compare this with the two world wars that started in Europe in 1914 and 1939

Yes, there have been the Troubles, and riots, and terrorism. Yet these aren't like the slaughter of millions in world wars. Nor are these like the recent wars on the fringes of the EU. Consider the break up of the former Yugoslavia. It is chilling to drive down a road lined with ordinary suburban

houses, all empty, with holes punched through their walls by tank fire. You think: that could have been my house or my neighbour's house. Slovenia has already joined the EU. Sooner or later, most or all of the ex-Yugoslav countries will

join, too. Tell me that's a bad idea.

The EU isn't perfect, and even its most enthusiastic apologists wouldn't pretend it was, but what are our most fundamental common interests? Peace on earth, goodwill to men. Even the more extreme foolishness of the EU is small beer compared with being called up to fight in a foreign land, knowing all the while that your house could be bombed and your family killed while you're away. Or, in continental Europe, compared with seeing your country invaded, your sister tortured and shot, your neighbour deported to a death camp

Define someone as 'other' or 'not like us', and you can line him up in your sniper sights and kill him without regret. If you apply this logic to the everyday, such as belonging to a camera club, you may want to kill a fellow member for all kinds of reasons, but that's personal – that's murder.

All photographers throughout the world do, in fact, belong to the same camera club. Or they can, if they want to. Photography, more than any other medium, can show us quickly and easily that other people are very much like us. And it should.

Of course, it can be used for ill. The Nazis, for example, were exceptionally good at racist propaganda. Photography can also be used stupidly, especially by young men who take pictures of themselves committing crimes. It can even be used for, well, in effect, nothing. An awful lot of pictures (and a lot of awful pictures) are instantly forgettable. Yet photography, when done well, can do a tremendous amount to help us understand

So here's an idea. Maybe it's worth joining a camera club, if you don't already belong to one. Then try to twin with as many other photographic clubs as possible, internationally. With the internet, you can send pictures at no expense, or if you prefer real pictures, international postage isn't that expensive. Clubs in poor countries might

> even appreciate gifts of equipment you no longer use.

What is this to do with the EU? In one sense, nothing. It's just a way of reminding ourselves (and others) that the world is full of people like us, who desire happiness

and the causes of happiness. In another sense, it is everything to do with it. In the 1930s, Germany was a popular destination for British photographers. Our erstwhile rival, Miniature Camera Magazine, planned an MCM Holiday Tour through mediaeval Germany. In April 1939, the magazine stated: 'The tour proposed was arranged prior to the European crisis, which occurred just as we were going to press. It still may be possible if the situation clears, but if not it will be postponed...' Then Fr Willy Frerk, who wrote the monthly Continental letter, had to flee Prague in the then Czechoslovakia. By September, he was 'now living in London'. He was a member of our imaginary international camera club.

The last MCM quote, though, is from J Allen Cash, one of the best-known British freelancers of his day. In November 1939, with Christmas just around the corner, he wrote: 'As I flew back to London from Berlin, I looked down upon the square fields of northern Germany and saw that the grain was all cut and much of it gathered in. Time to be going, I thought, just in case anything does happen. But I could not really believe it would...' AP

'All photographers throughout the world do, in fact, belong to the same camera club'

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

#### Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU Telephone 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com Picture returns: Telephone 0203 148 4121 Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@guadrantsubs.com. Telephone +44 (0) 844 848 0848.

One year (51 issues) UK £140.45; Europe/Eire £162.50; USA £198.45; Rest of World £236.90.

**Test Reports** 

Contact OTC for copies of camera test reports published in AP. Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU. Telephone 0203 148 2516

Email mark rankine@incmedia.com

Classified telephone 0203 148 2929. Fax: 0203 148 8158 Display telephone 0203 148 2516. Fax: 0203 148 8158 Inserts call Innovator on 0203 148 3710

#### Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Features Editor	Debbi Allen
Technical Editor	Richard Sibley
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Technical Editor	Tim Coleman
Deputy Art Editor	Sarah Foster
Deputy Production Editor	Breandan Maguire
Designer	Antony Green
Senior Sub Editor	Oliver Cotton
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Paula Benn

Special thanks to The moderators of the AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, The Fat Controller Contributors Chris Gatcum, Gemma Padley

Advortising team

Mark Rankine	0203 148 2516
r Julia Spencer	0203 148 2508
Simon Gerard	0203 148 2510
Richard Mann	0203 148 2637
Rob Selvey	01922 412 720
Tom Costa	0203 148 2929
John Jones	0203 148 2671
Kumu Vithlani	0203 148 2645
	rJulia Spencer Simon Gerard Richard Mann Rob Selvey Tom Costa John Jones

Marketing and promotions

Senior Marketing Manager		0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd Telephone 0208 523 6700 Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 OSU. Telephone 0203 148 3333

**Publishing team** 

Group Magazines Editor	Garry Coward-Williams		
Publishing Director	Alex Robb		
Managing Director	Paul Williams		
Chairman and Chief Executive	Sylvia Auton		

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or malerial submitted. IPE Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or mediam. WhetFHERPRINED ELECTRONIC OR OTHERWISE Amateur Photographer (in corporating Photo Icentified Beath of Pt. Media 2012 Amateur Photographer (incorporating Photo Icentified Beath of Pt. Media 2012 Amateur Photographer (incorporating Photo Icentified Beath of Pt. Media 2012 Amateur Photographer (incorporating Photo Icentified Is guillisted weekly) Email: maleurphotographer (incorporating Photographer Is guillisted weekly (S. Issues per year) on the Usestay preceding the cover date by IPC Inspire, part of IPC Media, Blue Fin Building, 110 Sauthwark Street, London SE1 OSJ. Distributed by Marketinrec (UK) LLG, Blue Fin Building, 110 Sauthwark Street, London SE1 OSJ. Distributed by Marketinrec (UK) LLG, Blue Fin Building, 110 Sauthwark Street, London SE1 OSJ. Distributed by Marketinrec (UK) LLG, Blue Fin Building, 110 Sauthwark Street, London SE1 OSJ. Distributed by Marketinrec (UK) LLG, Blue Fin Building, 110 Sauthwark Street, London SE1 OSJ. Distributed by Marketinrec (UK) LLG, Blue Fin Building, 110 Sauthwark Street, London SE1 OSJ. Distributed by Marketinrec (UK) LLG, Blue Fin Building, 110 Sauthwark Street, London SE1 OSJ. Distributed by Marketinrec (UK) LLG, Blue Fin Building, 110 Sauthwark Street, London SE1 OSJ. Distributed by Marketinrec (UK) LLG, Blue Fin Building, 110 Sauthwark Street, London, SE1 OSJ. Photographer Magazine in any format or medium, including electronic. The 2012 US annual subscription price is SZP6.57, 46th Avenue, 2nd floor, Jamaica, NY11434, USA. Periodicals postage paid all Jamaica NY11434, USA. Periodicals postage paid all Jamaica.





# The latest NEW PRODUCTS & SPECIAL OFFERS

For even more new products and special offers, visit www.ParkCameras.com/AP

Canon EOS 6D

Your entry into the full-frame world.

Take a fresh perspective with the full frame EOS 6D. Its 20.2 megapixel full-frame sensor is the ideal choice for portraiture, travel and landscape shooting, with its precise control over depth of field and wide choice of wide-angle EF lenses.

Scan this barcode using your smart phone and read our review. >>

Body SRP £1,799.99 Lens sold separately





See our website for our price & special offers

Purchase before 31.12.12 & have the chance to win your money back. See website

#### Canon IXUS 500 HS

Amazing by design. Tiny, 12x zoom IXUS

The IXUS 500 HS brings a big 12x zoom to a compact, stunning metal body - getting you closer, in style.

Now only £149.99\*

\*Price includes £30 cashback, You pay £179,00 and claim £30 back from Canon UK Offer available until 24th January 2013. See website for full details.



Take your creativity to new places.

The bright 7.1x zoom lens with fast aperture enables vivid images in low light & beautiful background blur.

Now only **£419**.99

SD card for just £10!



FREE 7"

Samsung

Galaxy Tab 2

Pentax K-30

A compact, weather-resistant DSLR

Thanks to the K-30, for the first time in a long tim location doesn't matter. Whether it's a sandy day at the beach or a trek into the wet rainfores of Belize, the K-30 is the ideal DSLR camera to capture your memories regardless of the elements you face..

rom on

\*Price includes £50 cashback

K-30 Body Only £319.00\*

K-30 + 18-55 WR

£399.00\*

Visit our showroom before you buy!!

\*Price includes £50 cashback. You pay £369.00 for the body or £449.00 for the 18-55mm WR kit and claim £50 back from Pentax UK. Offer available until 15th January 2013. See website for full details



Body SRP £519.99 Lens sold separately

Available in a variety of new colours!

& try the Pentax K-30,



See our website and pick up a great offer! Starts 5:00pm - 24th December 2012

**Samsung NX1000** + 20-50

Great shots shared instantly and wirelessly.

Take photographs that you'll want to show everyone with a camera that makes sharing fast and easy. The Samsung NX1000 Smart Camera features an ultrasensitive 20.3MP APS-C CMOS sensor which delivers amazing detail - even in surroundings with low light. You'll also be able to record Full HD video, thanks to an 18-200mm lens, and shoot with auto-

Kit SRP £599.99

In stock at only £349.00!\*

FREE 7" Samsung Galaxy 2 Tab whilst stocks last

\*Price includes £50 cashback. You pay £399.00 and claim £50 back from Samsung UK. Offer available until 9th January 2013. See website for full details.



# **PARK**Cameras

Tel: 01444 23 70 60 www.ParkCameras.com/AP York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT Join, Follow, Tweet & Watch us on











## **FUJ!FILM**

# X-E1 compact precision

The Fujifilm X-E1 is the perfect lightweight travel companion. Combining retro design with best-in-class image quality and interchangeable lenses, the X-E1 offers endless flexibility.



the Fujinon XF range of lenses offer a dazzling array of shooting options. An allglass aspherical lens and Fujinon's Super EBC coating minimise surface reflectivity, delivering supreme images every time.

X-Trans CMOS sensor found in Fujifilm's flagship X-Pro1. The innovative pixel array delivers incredible resolution and low noise in high sensitivity photography.

